

The School Arts Book

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LESSONS OF THE LONDON CONGRESS

A Summary by the Chairman of the Committee to Report on the Exhibition.

Appointed in London by the Congress members from the United States.

ANYONE who has read the excellent reports of the London Congress that have appeared in the last three or four numbers of The School Arts Book, has probably noticed that observers from this side are apparently pretty well agreed upon certain points that the Congress, with its attendant exhibition, gave them a chance to observe. First of all, our observers are agreed that drawing, as such, is much better taught over there than it is with us. We do a good deal of hemming and hawing, and have a lot to say about the things that the study may be made to stand for and suggest, and all that, but we are all agreed that pupils of the same age draw a great deal better in the European schools than they do in ours. Second, we note that comparisons between the work of our High schools and that done by pupils of the same age over there is hardly fair for the reason that they do not have, in Europe, High schools to teach everything to everybody as we do and that the work which they have to show over there is that of picked pupils who go to schools that are devoted to technical aims, where a great deal more attention is paid to drawing than we can give to it here. Third, we get all the comfort we can out of the fact that in America, everything we have, such as it is, is for the benefit of everybody without regard to class or capacity, and that along with our teaching of the subject goes a lot of work that possesses distinct value in the way of esthetic culture and general knowledge which is, we believe, quite as important in the long run as any direct results in purely disciplinary work would be likely to be.

Moreover, we have evolved from our child-study and our Kindergarten enthusiasm, the idea that perhaps the child knows best what is good for him after all and that, at any rate, it is of the very first importance that he should be amused, and that such occupation as is furnished him should, first of all, be agreeable. I shall be the last one to deny that there is some truth in all this but I am, at the same time, very sure that any statement of our side of the case that can possibly be made will contain, between the lines, admissions of the difficulty if not the weakness of our position, that deserve the most serious consideration.

When we face the question fairly, is it the business of the drawing teacher to teach drawing, or a whole lot of other things which the thought of drawing more or less directly suggests? And is it not high time that we began to recognize the truth that we are not all made alike and that if we really expect to develop efficiency in anybody we must begin by sorting out those who are likely to accomplish something in a given line, and by devoting our attention to them, instead of trying to teach everybody to do the same things,—an effort which spells failure in large letters in the eyes of the most serious students of the educational problems of to-day.

To me, at least, the differentiation of Secondary instruction in Europe into that which is frankly vocational for those who have got to work for their living, on the one hand, and frankly cultural for those who expect to have unlimited leisure, on the other, is not a matter of regret, and I sincerely believe that a similar recognition of distinctions that are fundamental to the organization of society itself will be the beginning of wisdom here in America.

The case was stated admirably and conclusively by President Eliot in his address at the first Convention of the National Society for the Promotion of Industrial Education which met in Chicago,

in January, 1908. After pointing out the fallacy of the notion that children are created equal, and emphasizing the tremendous mistake of fighting against nature in basing our educational system on this fundamental mistake, President Eliot said: "We must get rid of the notion that some of us were brought up on, that a Yankee can turn his hand to anything. He cannot in this modern world; he positively cannot. . . . We live in a new world in an astonishing variety of senses; and the doctrine that a Yankee can turn his hand to anything does not fit this new world. We must learn to conform to nature in regard to the training of our children; we must guide each child into that path in life in which he can be most successful and happy; for none of us can be happy in any life-work unless we have the power to achieve something in that work."

Looked at from this point of view, the rightness of which I believe cannot be disproved, it must be admitted that the specialization which begins in European schools so much earlier than in ours ought to teach us a valuable lesson instead of being regarded as a matter of regret.

The members of the American Committee agree also in recognizing the dominance of the industrial note in the work exhibited in London. The academic ideals which used to hold the center of the stage, and which we were told were the only things countenanced by the dreadful authority of Paris, before which everybody took off his hat, have taken a back seat, and the frankly industrial aims which the German peoples, including Austria, so boldly proclaimed and on which they have based an educational scheme which the rest of the world is eagerly emulating, have come to the front.

I have already called attention to the prominence of this industrial purpose in the work from American schools. It shows that we are on the right track. Our work occupied an

honorable place, and received cordial and appreciative recognition from the whole family of the nations assembled at the Congress; but if we are wise, and have the courage of our wisdom, we shall make a much stronger showing next time, for our work in the



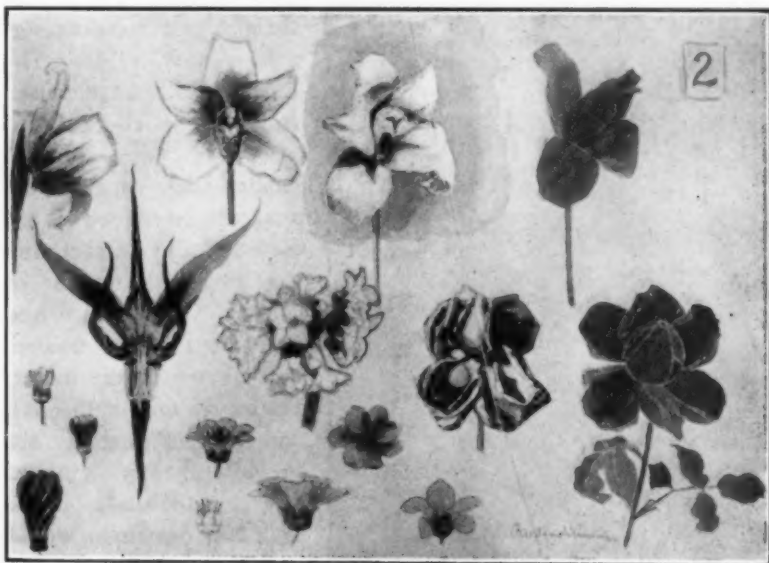
A group of models with shadows accurately projected, enabling the draftsman to design such things with confidence.

future will show that we have not allowed any complacency over what we have already accomplished, and over the advantages which the absence of all hampering traditions undoubtedly confers, to blind us to the magnitude of the tasks that are still before us.

For one thing we must not forget that the games of the Kindergarten are not to be tolerated in the Grammar grades;

that baby-talk is not discipline in drawing or anywhere else, and that the teacher's task is, on the whole, something much more serious than keeping children amused.

In the very elementary grades our work is excellent, but



Drawings of flowers, truthful in detail, drawn with a sense of their decorative qualities.

the elementary flavor persists entirely too long. Higher up in the grades our standards too often go to pieces and drawing fails to keep the place that we claim for it among the things that are to be taken more seriously as essentials in all general education.

We need, I think, to insist more on the disciplinary element in drawing, which we are, just now, a good deal inclined to fight

shy of through a dread of becoming "mechanical." It is just because it is so close in spirit to mathematics, that it is valuable as a means of discipline. Our drawing should be definite and exact, which means that it should make the utmost use of exer-



A careful study of an insect, which might serve to illustrate a scientific treatise.

cises that admit of having their rightness or wrongness demonstrable. The illustrations I have chosen from the work exhibited at London show what I mean—the forms and shadows in figure 1 are demonstrably correct, and the essential truths of growth, structure, and movement in the flowers in Figure 2, in the insect, Figure 3, and in the fish and bird, Figure 4, are so intelligently grasped and so definitely stated that the drawings would serve to illustrate with entire adequacy, a scientific treatise on the subjects with which they deal.

Incidentally, they indicate a mastery of these subjects on the part of the draughtsman which cannot fail to imply a confident handling by him of this material for purposes of design that could hardly be improved upon. I do not see how drawing, considered as a branch of general education and therefore as related to a definite scientific and industrial purpose, could possibly be better done.

The illustrations were all taken from the work of the School of Industrial Art at Budapest; those from several other European



Drawings of birds and fishes, with essential truths intelligently grasped and definitely stated. schools, notably the one with the same name at Zurich, would have served just as well but they were not obtainable. This is true disciplinary work. That way progress lies.

LESLIE W. MILLER

Principal, Pennsylvania Museum School of Industrial Art, Philadelphia

CLASS DEVELOPMENT AND APPLICATION OF STRAIGHT LINE DESIGN

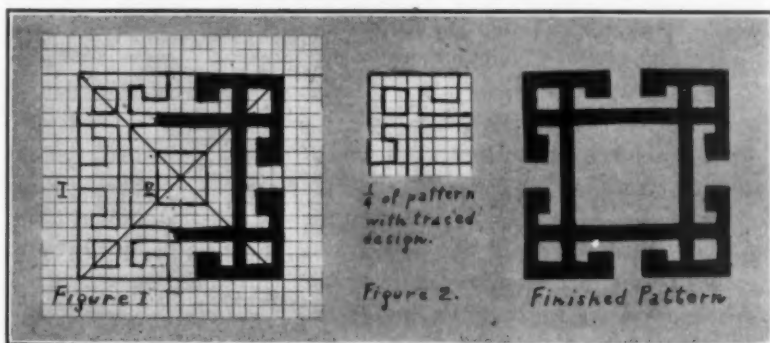
DURING February we had the pleasure of a visit from Mr. Bailey and complying with his request I will describe for you one of our problems in the Fifth Grade Industrial Work. The problem is a straight line design applied upon a square pillow cover or table mat; burlap, scrub cloth, or any heavy material may be used upon which the pattern is transferred and painted with easy dye and then outlined or couched with black cord or heavy germantown yarn. This design is developed in the regular drawing course and applied to material in the industrial work.

Children are very sensitive to beauty and love to make things and I believe these two interests should be utilized not alone in making beautiful hand-work, but in the cultivation of æsthetic taste and judgment through the making of many designs, the end in view being the application on some useful object. Problems should involve the working out of art principles and must be of such a nature that the child can originate orderly, creative arrangements of his own. Many solutions of a problem should be worked out upon paper; the child, under the teacher's direction, using his taste and judgment in choosing the good and discarding the poor, until a satisfactory arrangement is found and applied in concrete form. Definite, close limitations are necessary: first, to enable teachers to do class work with forty or fifty little personalities; second, to lead development along correct art principles, barring out the erratic and bizarre; third, because limited problems can and should develop correct structural feeling and thus lead directly to the applied problem, or through an easy transition from development to applied problem.

These limited problems have proven a fascinating game to our children. They would draw designs all day if we would allow them. As a child in play demands more of himself and his fellows than we have ever required of him in serious work, so we have found that this fascinating game of exercising his cre-

ative faculties has stimulated and obtained greater mental effort in every line of art study, greater physical effort in gaining technique both in graphic expression and in the application of his designs.

A ruler and barred paper are our only mechanical aids. The barred paper is divided into inch squares with a firm blue



Diagrams illustrating processes of securing straight line designs.

line and each inch square into eighths with lighter blue lines. I prefer to introduce the problem with several blackboard lessons. We use the music staff liner, for barring off squares upon the board, each stroke of the liner making five lines one inch apart. Draw with liner both horizontally and vertically, barring off patches on all the board we can command. To develop the problem the teacher should draw a square, each side sixteen small squares long, then draw diameters and diagonals. In the center draw a square each side four small squares long. Using straight lines parallel with diameters or diagonals, break up the space between the squares. See Figure 1, squares 1 and 2. The design must follow square 1 at some point, but need not touch

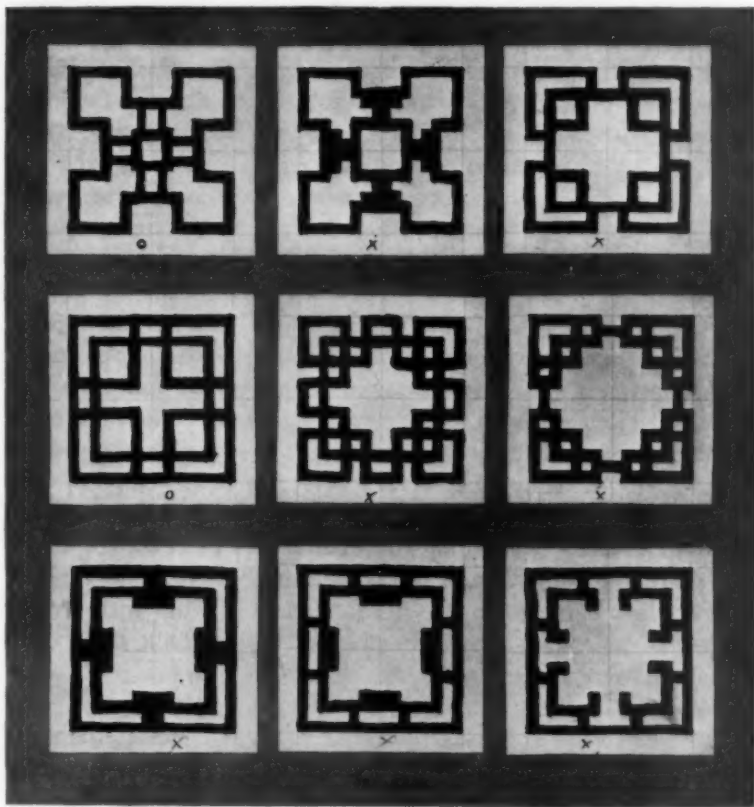
square 2 and must not cross inside of square 2. Spaces in design cannot be smaller than one-eighth inch or one small square; spaces between parts of design may be of any size. Darken the pattern which will be painted upon the pillow. The pattern must be closely connected and form one piece only when cut out of large piece of paper. See Figure 2. Now send as many pupils as possible to work upon the board. When designs are finished, pupils and teacher criticize, holding each child to the limitations. Erase incorrect designs allowing the correct designs to remain upon the board until the next day. Have a second board lesson following the same plan.

All pupils should now have a fairly correct idea of the problem and its limitations. Upon the barred paper draw three squares of two inches each, leaving one inch between each square. Each square will be sixteen small squares (one-eighth inch) wide. Draw diameters and diagonals and the square in the center of four squares in width. Work out design as already described for blackboard. Use pencil for darkening the pattern. The teacher should criticize and mark each design. I use O for poor and X for satisfactory. Work for three designs at a time to emphasize variation and comparison, Fig. 3. Pupils having unsatisfactory designs should make three more and the pupils who have obtained satisfactory designs might draw upon the board, the slow pupils watching them to see how they think out their arrangements. Criticize as before.

Do not allow copying or accept the same design from two pupils in a class, though arrangements may be quite similar and yet original.

TO TRANSFER DESIGN TO CLOTH

The pillow or mat may be made any size you wish. We use a three inch margin on a twenty inch pillow. Measure your



Series I, by a fifth grade pupil in the Webster School. No. 1 is marked o because center square was not kept open.

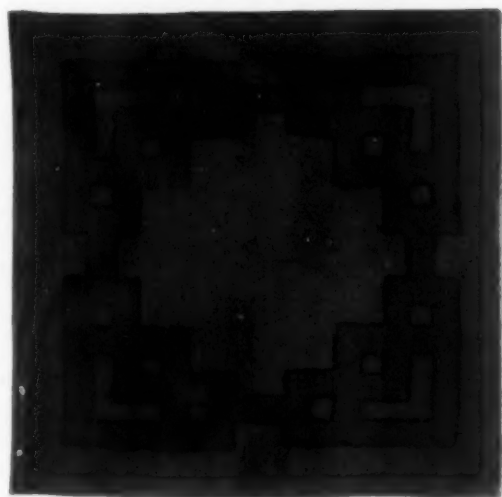
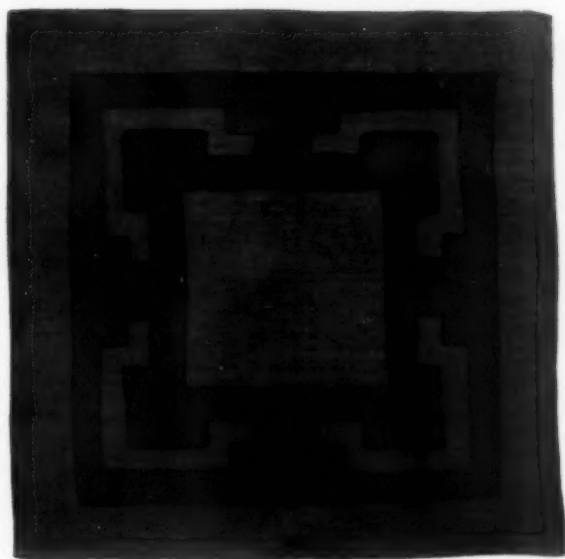
Series II, by a fifth grade pupil in the Rice School and plainly shows the evolution of different arrangements.

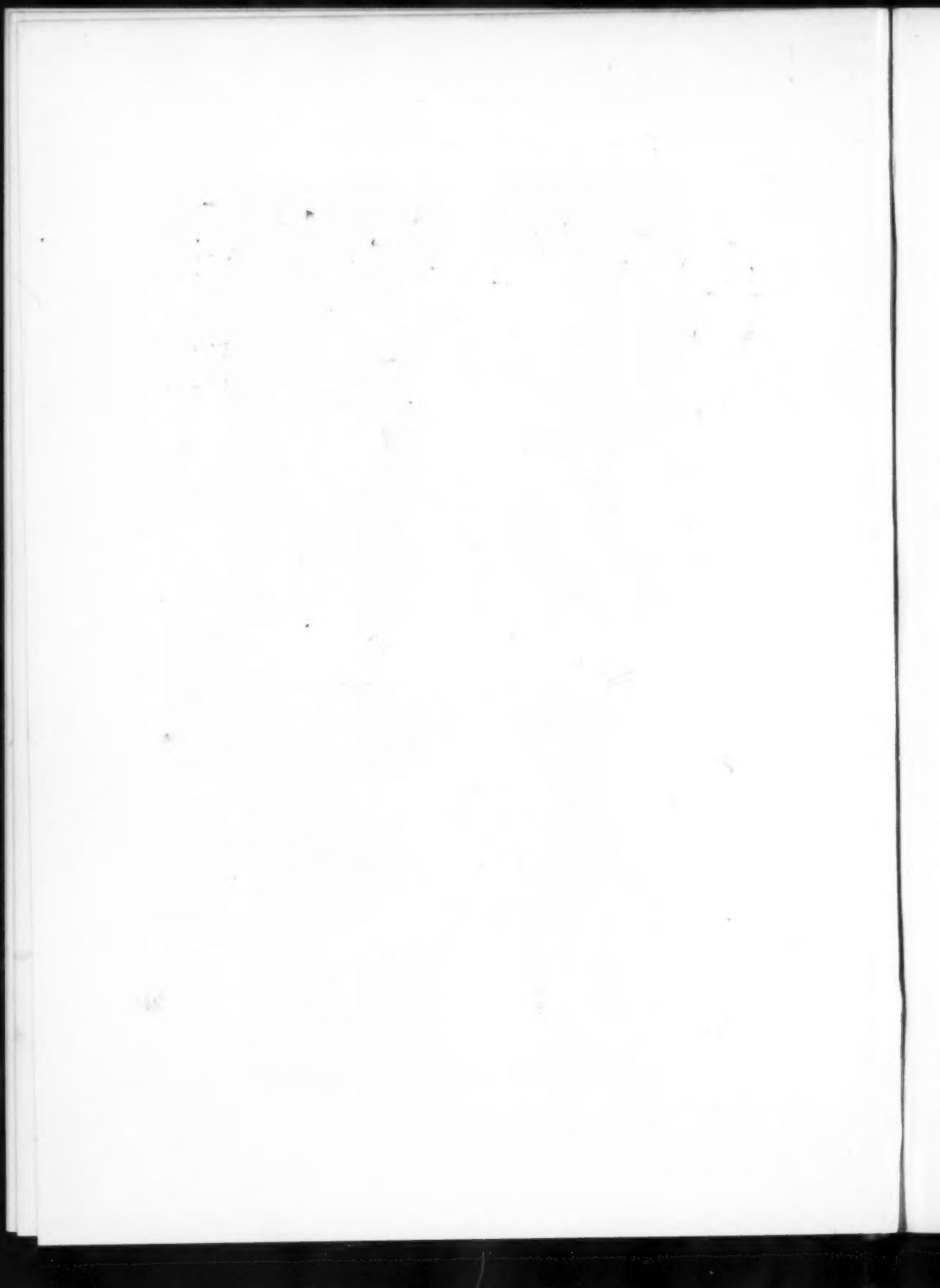
Series III, by a fifth grade pupil in the Harrison School and are all good simple arrangements; the first and second are of rather a border effect.

square of cloth and cut a square of paper six inches narrower than the cloth; this will be our pattern and will allow a two and one-half inch margin around design upon the finished pillow. Allow more margin for the mat according to the size hem you choose. Fold paper on diagonals first, then on diameters. Fold parallel with diameters until you have eight squares on each side of paper square. Fold upon diameters; you now have before you one-fourth of the square pattern showing sixteen squares made by folding. With a ruler divide each of these squares in half.

Our folded pattern now has exactly the same number of squares as one-fourth of design upon the barred paper and it will be very easy to draw design upon pattern following the squares. Trace outline of design with a ruler to make lines more exact. Figure 2, light lines represent fold lines; dark lines represent pencil lines. Darken design to see if pattern is correct. Pin pattern in several places outside of design; cut out all but the darkened places. Open and your pattern is finished. Figure 2. Lay pattern upon cloth, being careful to have outside edge of square follow a thread in the cloth. Pin firmly and with a ruler and soft lead pencil or sharp piece of white chalk draw firm outline of your pattern.

We use brown, cardinal red, cadet blue, and yellow, for mixing our colors and usually choose two tones darker than the color of the cloth; or a thin wash of gray, the color of cloth showing through the wash. The lead or chalk line prevents spreading of dye over the edge of design if you use rather a dry brush. Paint over the entire design using any kind of brush. Thoroughly test the color of your dye upon a waste piece of cloth; you can judge color only after it is perfectly dry. Outline the pattern with couching cord or heavy germantown yarn, use sewing silk and take stitches over the cord one-fourth or three-eighths inch





apart. Press thoroughly with a hot iron and your work is finished. See illustrations.*

Very stiff cardboard or paper may be used for pattern by having one inch of pattern represented by one-eighth inch on barred paper. Work out design upon any number of eighths and cut square of paper or cardboard the same number of inches. With a ruler draw very accurately vertical and horizontal lines one inch apart. Copy your design upon the entire square. Darken to see if correct and cut out design with sharp pointed scissors or jack-knife. Transfer as before.

LAURA A. WILLIAMS

Supervisor of Drawing
St. Paul, Minn.

*Designs for sofa pillows. The red design by a fifth grade pupil, Irving School; the green design by a fifth grade pupil, Rice School, St. Paul, Minnesota.





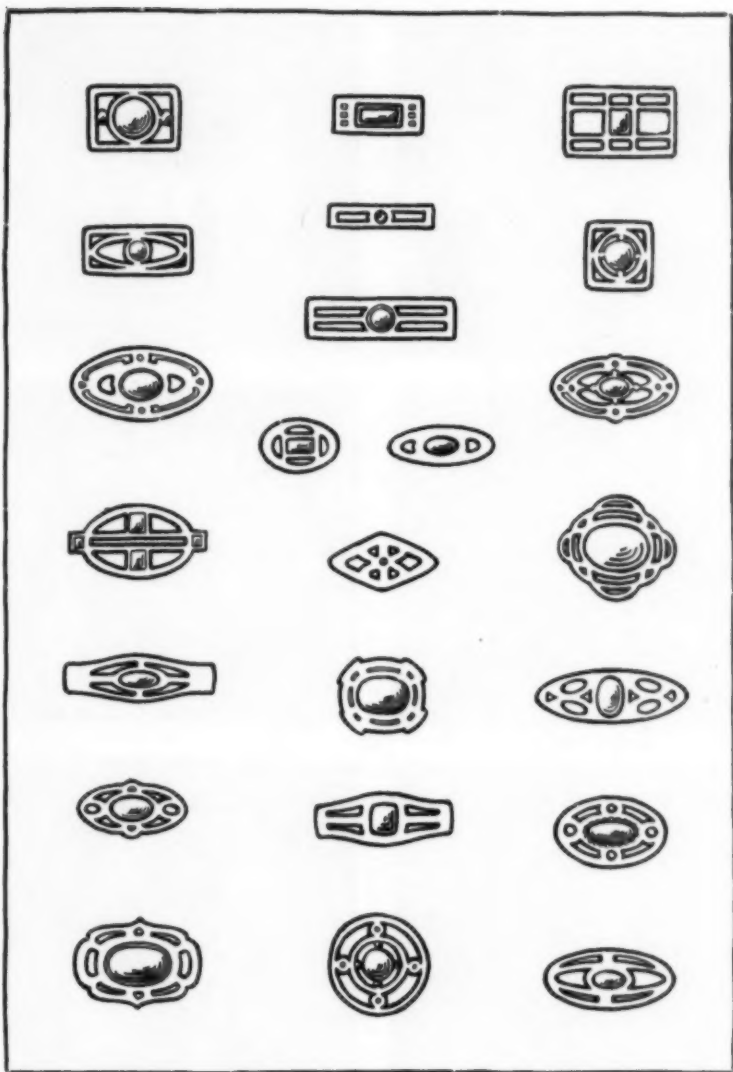
HIGH SCHOOL JEWELRY

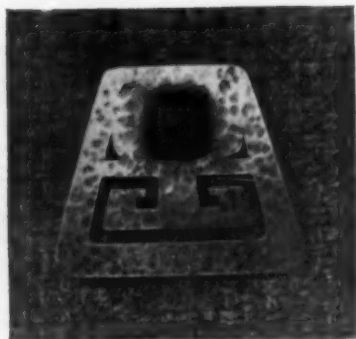
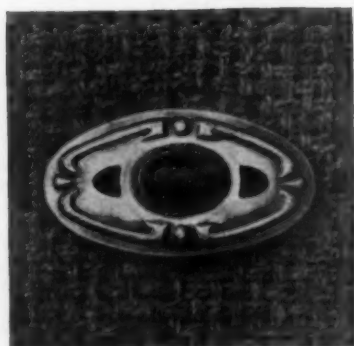
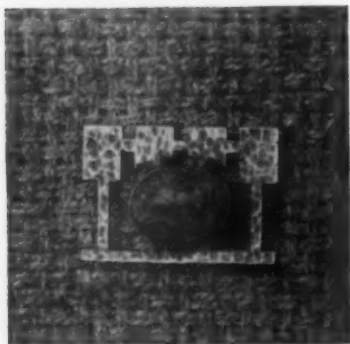
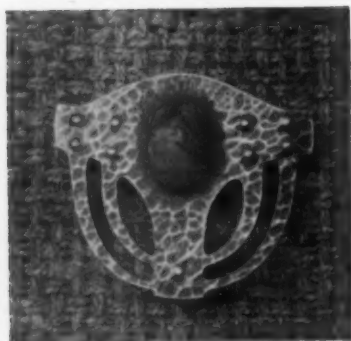
BROOCHES OR BREAST PINS



IN all ages it has been the custom to adorn the person with ornaments of one kind or another and the present age is certainly no exception for there is to-day, perhaps, a greater demand than ever before for jewelry. If the subject can be given a place in the High school course as an advanced form of metal work, a splendid opportunity will be furnished to teach what is good and what is bad in jewelry, a distinction that ought to be made in this subject as well as in any line of work where the design plays so important a part. Where metal work has been introduced into the High school, work in jewelry is a natural outgrowth of the subject. As I do not believe that any attempt should be made to teach jewelry to those who have had no previous experience in metal work, it will be taken for granted that the reader has had some such experience.

The teacher should confine all jewelry done in the High school to designs, simple almost to the extreme. The work is so different from other kinds of metal work that it requires especially careful execution and a great deal of patience. A piece of jewelry is designed to bear much closer inspection than other forms of metal work and necessarily must be executed with more care and precision. The kind of jewelry best adapted to the High school pupil is that which is not only simple but rather regular in outline with the interior design carried out in any of the following ways:—piercing, built up of many parts, carved, repoussé, enameled or, perhaps, the kind where





a semi-precious stone is used as the central feature. (See Plates, pages 1009 and 1010). The student will do well if he confines his first pieces to piercing, until he is able to use the saw and file skillfully. A good design may be ruined if poorly executed, and, on the other hand, a poor design is not added to by good workmanship. The design then is of first importance. If the decoration is to be pierced, the outline should first be somewhat determined and several studies made. If enamel is to form the decoration, it should be used very sparingly. Much enamel cheapens and takes away the gem-like appearance it should possess. If the design calls for repoussé, it is well to take a little modeling wax and carry out the design in relief.

There are two kinds of jewelry, one that is designed for a practical purpose and the other purely for decoration or adornment. The brooch or breastpin serves both of these purposes, and the making of one is an excellent problem for boys and girls in the High school, for a beginning in jewelry. The problem may be approached in different ways. It may be carried out by piercing which is the simpler way as in Plate I, Fig. 1, or as in Figures 2 and 3, where the whole is made up of parts soldered together and



FIG. 4.

Plate I.

is termed the building up process, or as in Figure 4, where the design is carved. Either of these processes may be carried out with High school pupils with good results but the first mentioned, that of piercing, is the best one for a beginning.

If a stone is used as a central feature for this problem, the size and shape of the stone naturally determines the size and shape of the object, so that it is necessary from the beginning to have the stone and build the design around it. Semi-precious stones are now to be found at very reasonable prices, ranging from 25 cents up, and when set in a simple design make a very attractive bit of jewelry. Such stones as malachite, azurite, turquoise matrix, opal matrix, labradorite, amazonite, and others, work in very well with copper and silver.

Copper or silver may be used for this problem but in describing the process it will be treated as though sterling silver were the material.

Figure 1, Plate I, is carried out as follows:—

Make a tracing from the design, being careful not to lose any of the detail. The metal (18 or 20 gauge) is then surfaced and the tracing glued to the side that is to be the face or front of the pin. After gluing the tracing to the metal and allowing it to dry, a small drill is used to make openings through which the metal saw is placed. Saw as close to the line of the design as possible, but be very careful not to saw into it. After sawing out all of the openings, the outlines are filed true and smooth. Needle files are used for this part of the work; they may be had in sets of assorted shapes, making it possible to file very small piercings.

The size and shape of this problem was determined by the size and shape of the stone used. (In this pin the stone is malachite.) In setting or securing the stone to the pin the simplest method was used. Cut a strip of 26 or 28 gauge about one-eighth of an inch wide and long enough to go around the stone;

file the ends square and bind together with iron binding wire and solder the joint. Care must be taken to have the setting fit the stone closely. It is better to have it a little small than too large. If it is made too large it will be necessary to cut a piece out and resolder, while if it is a little small it can be placed over an arbor and stretched to the required size by hammering it very lightly. When the band or setting has been fitted to the stone and the joint filed up, it is next put in place and bound to the back or body of the pin with binding wire and soldered. It is then pickled to remove the borax. The setting is now filed down to within a little over a sixteenth of an inch of the face of the pin. The thickness of the setting, however, must be determined by the shape and cut of the stone. The outer edge of the setting at the top must now be beveled or filed to an edge, to do away with unnecessary thickness. When this has been done the joint and catch are soldered to the back. This must be done before the stone is put in place, as the heat required for soldering the joint and catch would burn or discolor the stone. The joint and catch may be made or a commercial one used. It seems to me this part of the problem is not important enough to spend much time on.

After the joint and catch are soldered in place the pin is pickled and cleaned. The stone is next put in place and the setting burnished over the edge. This is done first by taking a small tool with a square end, called a pusher, Figure 5. With this tool the setting is pushed toward the stone, first at four points corresponding to the ends of the short and long diameters, as at Figure 6. This is repeated in the intervening spaces until all parts of the setting are touching the stone. A tool called a burnisher, Figure 7, is then taken and with this the setting is rubbed or burnished down perfectly smooth. It may be necessary to use a file here and there to finish any rough places.

The pin is now ready for finishing, which may be done as desired, either by polishing or oxidizing.

Figures 2 and 3, Plate I, are made up of several parts soldered together. Figure 2 is made of wire bent into shape. Some experimenting will be necessary to make the little balls and get



FIG. 6.



FIG. 7

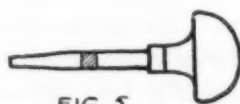


FIG. 5.

them the required size. Cut several pieces of silver varying in size and somewhere near what is wanted, then place them on a block of charcoal and heat them to the melting point when they will roll up in little balls. If several of a size are wanted, care must be taken to cut the little pieces of silver of the same size at first. The setting is made as described for Figure 1. Figure 4 is cut or carved from the solid metal with the engraving tool.

AUGUSTUS F. ROSE

High School, South Boston
Massachusetts



AN ALL-OVER PATTERN

“**T**HE little boys and girls may open crayon boxes and take two crayons which they think look very well together, also either the black or the brown one. Now put covers on boxes and sit up tall. How many know the little song ‘Rock-a-bye baby’? Sing it to me and see what happens.”

Children sing the little verse beginning “Rock-a-bye baby on the tree top” and as they sing I put a dot on the blackboard at each of the accents, rock, ba, on and top. I do the same with the second, third, and fourth lines. The result is this:—



“You see, boys and girls, you can sing things onto the board, can’t you? Now this time I will sing and you make the dots. Ready.”

I sing slowly, “Rock-a-bye baby on the tree top.”

“How many have the first line? Ready for the second. ‘When the wind blows the cradle will rock.’”

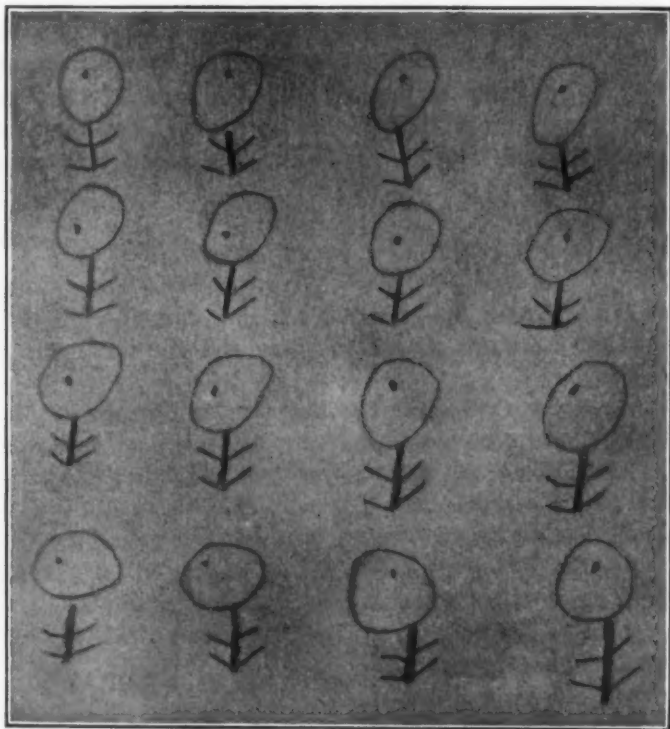


After they have completed the four lines of the little verse, I have them sing the chorus, beginning, “Rock-a-bye, rock-a-bye, mother is here.” As they sing, at each accented word I draw a little ring around each little dot on the board (a).



Nothing very wonderful but still quite enough of a surprise to bring forth little giggles of delight.

"Now you may do the same and we will all sing this time. You may use a different color this time, or, if you like, the same



An all-over pattern musically evolved by a first grade primary pupil.

one. It makes no difference to me. Then, too, there are different ways of making the 'rock-a-bye.' It may be round like mine, or three cornered, or like this. . . or, if you can think of a way all your own you may do it that way. Ready."

All make the enclosing figure for the dots.

"Fine! Now tell me where the little cradle was, boys and girls."

"In a tree top."

"Very well, let us make the little tree. What do trees have besides a big top part?"

"That is right. A tree must have a trunk. Let us sing the trunk onto the tree like this. Ready to sing."

As the children sing I put a vertical line under each little figure (b).

"Let us all make the trunks."

Children sing and make trunks.

"What do trees have besides trunks? Then we will make the branches."

We all sing and make the branches (c).

"If there are any who would like more branches you may make more."

Thus ended the lesson.

LEONA HOPE

Providence, Rhode Island



THE STENCIL BORDER

ONE of the best ways of developing a border is through the use of the stencil. In a good border, careful attention must be given not only to the unit, but to the background spots as well. This can be done by folding the paper and cutting two units together. The background space between the units may be studied and the bands for connecting the units may be care-

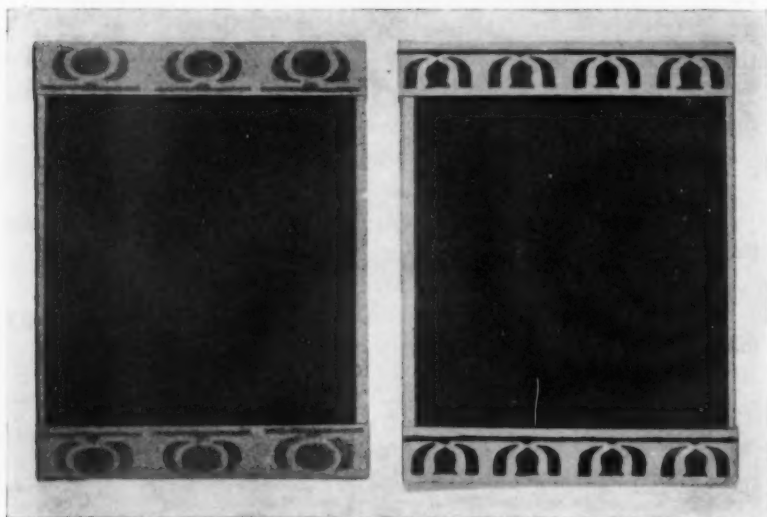


Plate I. A blotter pad for a desk is a good problem in applied design Work of fourth grade children, Cleveland, Ohio.

fully planned. The important principles—unity, variety and rhythm may be developed in this way also.

A blotter pad for a desk is a good problem in applied design. The border may be used for decorating the bands across the ends. See Plate I. These bands hold the blotter in place.

For the foundation of the pad we use a cardboard back of a 9" x 12" drawing tablet. This back makes a pad of convenient

size and saves buying and cutting the cardboard. The strips across the ends may be made of bogus or cover paper or of linen. If linen is to be used, buy a good quality of lining canvas. The stiffness helps in ruling the lines and the sizing in the material helps in the pasting.

The first step is to rule and cut two strips 11 1-2" long and 1" wide. Rule and score a line through the middle, lengthwise, of each. These strips are for covering the long edges of the cardboard and should be covered with paste and put in place.

The bands for the ends are 2 1-2" x 12". Lines are drawn and scored 1-2" from each side. One half-inch space is folded over and pasted down to give a strong, smooth edge instead of a raw edge. The other half-inch space and the ends are pasted over the end of the piece of cardboard. A 9" x 12" sheet of paper (manila or bogus, to harmonize with the bands) is pasted on the back for a lining.

For planning the stencil border, take a strip of paper 11 1-2" x 9", the length and width of the band. Decide on the number of units. If four are desired, divide the strip into two parts, Plate II, Figure 1, and fold one part so as to cut two units together, Figure 2. If three units are desired, take two-thirds of the strip and fold in the same manner.

In drawing the unit, it is well to plan for the connecting band first, Figure 2. Next, select the nature motive to be used. Study the parts, stem, calyx, petals (as a whole) for interesting shapes of spots and beautiful curves. Drawing the unit as a whole first and then separating it into parts, will give unity to the group of spots forming the unit. Each spot must then be refined in shape before the cutting is done. Draw both sides of the unit, Figure 2, and then fold to cut, selecting the better side, Figure 3. Next, open the stencil to show the two units and study the shape of the space between. If this spot

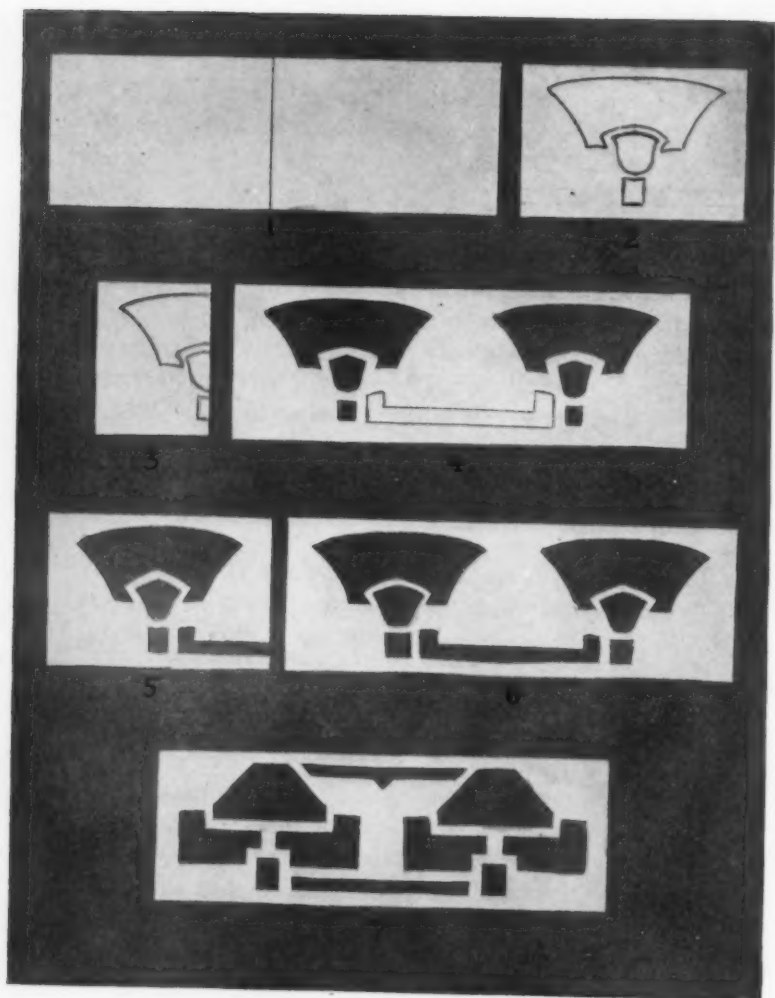


Plate II. The evolution of a stencilled border.

is too large or is not interesting in shape, try again. Background spaces between the units, if beautiful in shape and not too large, give spots of rest for the eye and emphasize the beauty of the unit. Try to keep all lines in harmony with the long edges and the ends of the border. The bands connecting the growth points may be varied a little, but exaggeration must be avoided as it detracts from the restfulness of the design. Figure 4 shows the manner of planning the connecting bands and Figure 5 shows the strips folded for cutting this band. Only one band is cut, that the stencil may not be weakened at the sides. Some units, Figure 7, need a band at the top as well as at the bottom to carry the eye easily from one unit to another.

The rose hip, acorn, dandelion, thistle and other simple flower forms of three parts, are good motives for units.

The stencil may either be traced on the bands and then colored, or it may be painted through. If painted through, it must be dipped quickly in and out of melted paraffine and pressed flat. We find that tracing is better on paper as the line helps to bring out the design, but painting through the stencil is much better on cloth. If paraffine is used, the stencil may be made of writing paper which cuts more easily when folded than drawing paper.

The blotter should be selected before the coloring is done that the color of the design may be kept in harmony with it. A soft green or brown blotter with a design of the same color will be found most satisfactory. If red or blue blotter must be used, a soft gray color in the design will help to quiet the color of the blotter. A buff blotter with green or brown design is also very pleasing. In mixing the color for the design, be sure to use the three colors—yellow, blue and red for green or brown, as all colors for decorative purposes of this kind should be softened. We find it necessary to remind the pupils to stir the paint, scrape off the brush and then wipe it on a piece of paper each time

before applying the color, in order to keep the same flat tone and smooth edges.

The blotter should be trimmed to 8 1-2" x 11" that it may be slipped in place easily.

The blotters reproduced were done by fourth year pupils.

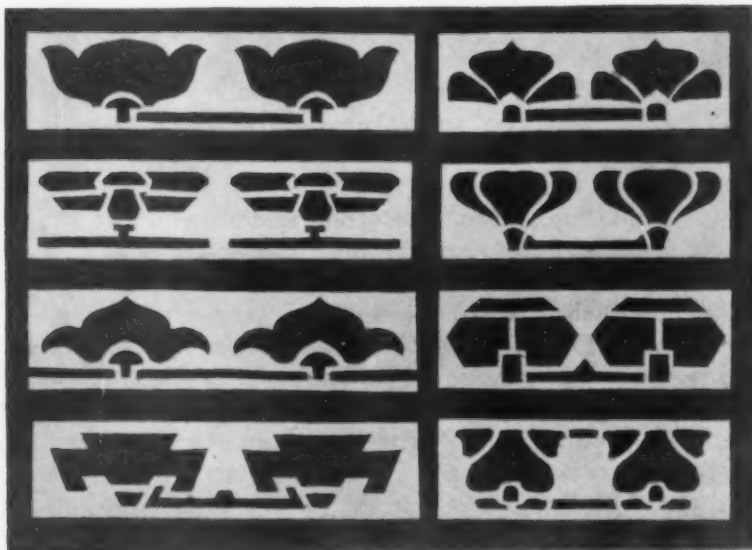


Plate III. Suggestions for more advanced work by more experienced pupils.

The stencils, Plate III, give suggestions for more advanced work. With careful planning on the part of the teacher, pupils of Grammar grades will make an article of this kind which is both useful and beautiful.

LUCY S. WARD

Special Teacher of Manual Arts
Cleveland, Ohio

SYMBOLISM AS A HELP TOWARD SELF-EXPRESSION



Figure 1. Design by Mally Lord.
Motif: Hay stacks in a field
bordered by trees

THE young child thinks naturally in symbols. All his drawing is symbolic; that is, he draws what is in his mind, not what he sees. He has very little power to study a form closely or to represent it accurately, but is satisfied with his own mental conception of the object. Nor is this to be deplored. It is the way art began. Primitive peoples expressed themselves by means of figures that were symbolic of things seen, but not actual representations of the things. Nevertheless, Art, which is a very different thing from the imitation or copying of forms in nature—Art, which is the synthetic relation of forms imitated, imagined or symbolized—was present,

strongly present, in the work of these primitive peoples.

And art may be present in the work of children, if we will but help them to feel those relationships, instead of insisting upon our sophisticated notions of correct drawing.

Such an attempt was first made three years ago in the eighth year (called the "First Year High") of the Horace Mann School, New York City.

The class was first shown symbolic motifs from Egyptian and Indian Art, and the symbolism was explained to them. Pictures of baskets woven by North American Indians were shown and the stories they symbolized were told.

It was then proposed to the children that they design a rug, using some incident of their own life, just as the Indians had woven their own stories into their baskets. They were asked

to think of the place in which they liked best to spend their summer holidays, and to tell quickly what features of that fair holiday land came first to their minds.

This concentration of their thought upon the few things that typified to them the whole place, eliminated the danger of an attempt to represent too much or too many things.

They were then required to draw the objects thought of, in as few lines as possible, and the simplicity of the historic examples was recalled to their minds.

As they were to use these motifs in a rug design, their drawings were traced upon transparent paper, and these placed over checked paper and modified into a unit suitable for weaving. Then, by means of bilateral symmetry, four-parted symmetry or repetition, a central figure or a border was produced. These parts were put together to form the rug design, the general plan of which they had thought out in accordance with their earlier lessons in composition. These earlier lessons had consisted of various problems in spacing—first of straight lines and rectangular spaces, then of irregular spots and masses.

What interested me most deeply, was the fact that all the fears with which I had approached this subject proved groundless; for, although I knew of the exercise as given by Mr. Arthur W. Dow to a class of Normal students, this was the first time, as far as I have any record, of its attempt by younger students.

I had not credited the children with the keen Art sense they displayed. I imagined they would want to make realistic representations, impossible of use in design. Instead of this, they were constantly telling me that they had used a certain form or size (contrary to the actual) because of the good outline or better spacing it produced.

The rug was, finally, worked up with colored crayons on bogus paper, with the idea of giving something of the woolly

texture of the rug, and also, in order that the gray of the paper, showing between the strokes, might tone the crude color of the crayons.

The motif of the rug shown in Figure 1 is, "haystacks in a field bordered by trees." The small shape under each haystack



Halsey Ford.



Guy Atkinson.

Figure 2. Design by Halsey Ford. Motif: A fishing pool with fish, canoes, and men.

Figure 3. Design by Guy Atkinson. Motif: The wind in the pine trees at night.

is "a little piece of land. Don't you like it? I thought it looked well with the big spot." The colors are, a warm, sunny green field, neutral brown haystacks, with brown trees against a background of darker green. The colors are separated by black outlines.

Figure 2 shows a fishing-pool, two fish, and a man in a canoe. The canoes are used again in the border. The colors are, dark red ground, green wave line surrounding black pool of water

in center. Fish, yellow with tiny touch of light red. Man, light red; canoe, yellow; canoes in border, yellow with green under them, a line of light red beyond and the outermost border, black. The boy who did this had struggled for some time to show a man in side view, holding an oar. The next time I saw his drawing, he had the full-face view he finally used. I glanced at it, and raising my two hands, exclaimed, "Oh my, see the two fish!" He thought I was laughing at the crudity of his drawing and at once began to explain to my dense understanding,—“I thought the head and the two hands made good sized spots with the ends of the canoe, and a good outline, too.” I hastened to assure him that I agreed with him, and he was satisfied.

When the boy who made Figure 3 was asked what he thought of first in connection with his favorite holiday country, he answered, “The sound of the wind in the pine trees at night.” I thought this a charming, but difficult subject, and so it proved; for the wind-blown trees, when formed into a central figure, would give an unpleasant whirling effect, do what he would to prevent it. The boy had one drawing on his paper of a tree with wide spread, symmetric branches. I pointed to this and said, “I know your figure is difficult to manage; this one would be much easier to use as a center.” He instantly responded, “What’s the matter with having a calm center?” “An excellent thing to have at all times,” I replied, and the puzzle was solved.

The “calm center” was given a soft yellow ochre background, which meant daylight, and the wind-blown trees, placed in the corners of the rug, have their background of a harmonizing yellow-brown—dark, to symbolize night. The trees are green with terra cotta red trunks.

¶ The interest of the children in this exercise I have found to be keen and sustained. Even an otherwise dull class has waked up and become interested and alive, while the variety and ingen-

uity shown in working up the subjects never ceases to be a surprise. "The children attempt the impossible, and then achieve it," as one enthusiastic visitor remarked.

What makes it possible is the age of the children with whom it is tried. I am inclined to think that with this eighth year—or children of about this age (twelve to fourteen) the results will be best. I have known of two attempts made with younger children where the experiment was considered, by the teacher making it, to have failed. And I have a very lively recollection of the foolish failures made by a class of Normal students, and their inability to put themselves into the mood of the primitive man. Some failed to grasp the idea at all. Others made copies of motifs found in primitive art and used these; not seeing that the significance lay in the intimate personal relation of the design to the life of the designer. This relation invests the whole exercise with an emotional quality that holds the interest of the child in a remarkable degree. The imagination is aroused; the happy times commemorated by the motifs used, are dreamed over, and the whole receives a glamour hard to define but plain to see.

The first year we tried the exercise, the calmness with which the children would announce what seemed an impossible subject quite took away my breath. But gradually I learned to wait, and to admire the simple, matter-of-fact way in which they surmounted all difficulties.

When I found that "surf-bathing," as a subject, could be reduced to an "all-over" pattern of wave-lines, the spaces colored green and blue, with rounded shapes, singly or in groups, showing above these waves to represent the heads of the bathers; and that "sky-scrappers at night in New York City" could resolve itself into a very inoffensive little central figure of dark blue houses against a lighter blue background, with points of orange light

in the windows, while a border of wave-lines shows the fact that New York is surrounded by water; when even "The Board Walk, Atlantic City" proved a manageable subject in naïve hands,—



Figure 4. Design by Lawrence Farrelly. Motif: Wooded islands separated by a strait in the Adirondacks. Figure 5. Design by Alvin Rosenbaum. Motif: Evening on the Twin Lakes, Berkshire Hills.

then I ceased to feel anxious, no matter how wild the subjects seemed to me.

The lad who designed Figure 4 certainly dreamed over his rug, and fairly loved it into being.* Its scene is the Adirondacks, and the central figure is "wooded islands, separated by a strait." Two boats lie across the entrance to the strait. "I know the boats are too large, but they make a better outline so," he said. The border is formed by "crooked sticks lying across stones on

*This rug may be found reproduced in full color as frontispiece in the May number of *The School Arts Book*.

the shore of the lake." The corners have no symbolic meaning but are merely for the sake of harmonizing the rounded central figure with the straight lines of the border by supplying transition lines. The boy worked this corner out at home one night and brought it the next morning, saying that he

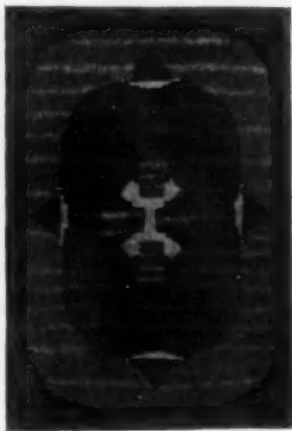


Figure 6. Design by Eleanor Mack. Motif: Lake Placid boat race, with prize cup.



Figure 7. Design by Theresa Levy. Motif: Christmas Day picnic in the woods.

thought the center and border of his rug didn't go well together, but, perhaps, something in the corner might make them look better.

No. 5 is entitled "Evening on the Twin Lakes, Berkshire Hills." The motifs are trees, wave line and sea-gulls. No scruple was shown at putting the wave-line above the trees; the appearance of the rug being the thing thought of.

Last year we added the further interest of the story of the rug written out by the designer and shown beneath the design.

The stories belonging to Figure 6 and Figure 7 follow:—

Figure 6. "At Lake Placid in the Adirondacks a sailboat race is given every year. The boats start at the Yacht Club, go up the east lake, around the island at the head, down the west lake, through the strait and back to the Yacht Club.

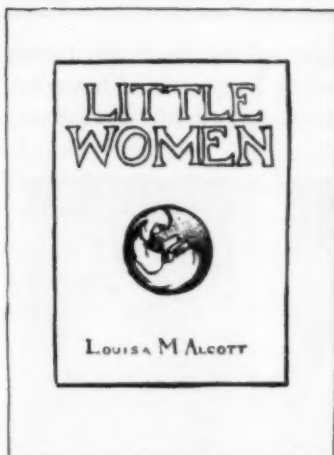
"The four figures in the center represent the cup for which the boats are racing. The small center, partly covered by the cups, is the island around which the boats sail, and the large center, containing the cups and the island is the lake. In the border are the four sail boats."

Figure 7. "Once I spent the winter in Kennebunkport, Maine. My rug commemorates a Christmas day in the woods on a picnic. The tree in the center represents a great oak that we trimmed with the ornaments which are usually hung on Christmas trees. The border around the tree stands for the snow-drifts. The figures on the foot and head of the rug represent the snow-shovels we used, and the figures at the sides are the lunch-baskets."

LILLA A. NOURSE

Horace Mann School, Teachers' College,
New York City

ONE WAY OF MAKING POSTERS



Design for a book cover by J. Meyer.

THE making of posters has been found by us to be one of the most attractive and improving exercises in printing. It gives a chance for largeness and simplicity of composition. Fine examples are easily procured, and appreciative comment on these in class will aid students in right observation and judgment of those seen at news stands, stations, etc. School life constantly furnishes occasion for their use, and so a more lively and personal interest is added to the problem.

The general course followed

in making the posters illustrating this article was as follows:

About two weeks before the drawings were begun the problem was discussed with the class, subjects were suggested by teacher and students, such as lecture courses, distribution of nature material, meetings of societies, etc., and the girls were advised to choose a subject and think of suitable decoration. It was emphasized that a simple design well carried out is far better than a theme beyond the young artists' power of execution. Choice of figure subjects was, except in unusual cases, discouraged.

For two weeks or so a little time was taken from the drawing period for this preparation. The design was then sketched on white paper. Cartridge paper, of half a dozen soft tints, for the final drawing was accessible, so that the color scheme as well as the massing of the design might be in mind from the first. No certain proportions, but a suitable size for the purpose was required. Individuality of subject and treatment was sought.

The pupils each had careful copies of simple block letters which they had made by means of ruler, or T-square and triangles. The proportions of these might be varied, provided a consistency



Posters designed by high school pupils for actual use.

was observed in the position of horizontal lines, character of serifs, etc.

A great deal of unconscious education in good taste was received in the selection of motives for decoration.

Files of the International Studio and Printing Art were consulted, also the calendar and alphabets by Nicholson, books of birds and animals by Carton Moore Parke, and Japanese prints. Illustrations were taken from books of travel, translated into

two tones, and enlarged so they could be seen nearly the length of the room.

When the designs had been carefully thought out and the printing planned, the drawing was placed on colored paper, and painted in water color. Mechanical aids were used for margins, lines of decoration and boundary lines of letters; in letters themselves, the T-square and triangle were frequently employed.

Emphasis was laid on making the posters so interesting that they attracted attention, and the printing so clear and well placed that the matter of the announcement might be quickly read.

Simplicity and dignity of lettering, the absence of steps in the lines of printing and diagonal effects were very often the theme of the teacher's discourse. Mr. Bailey's version of "Line upon line," with its ending of "here a little and there a good deal" appealed to one with much force.

Patience usually, however, brought good results. The poster problem has always been found to be one of unfailing interest and one on which students are willing to spend almost unlimited time.

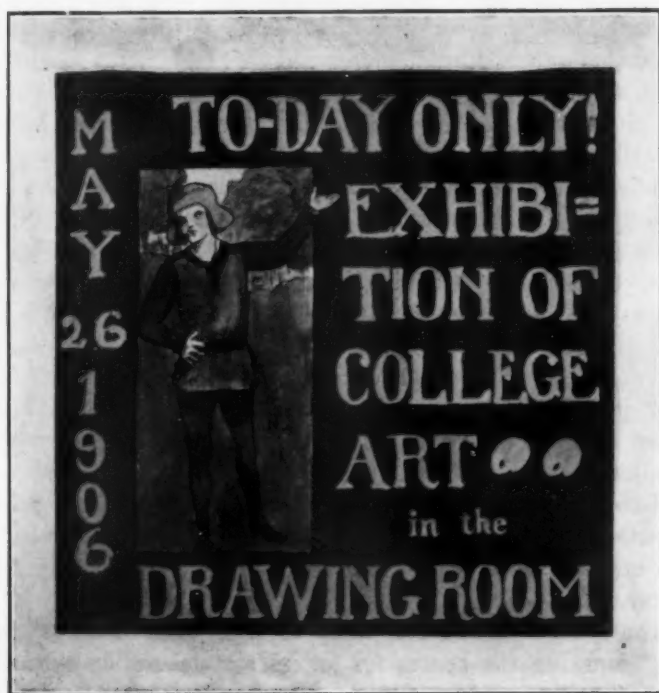
Lately we have found great help in the planning of posters and note book covers in an article in *Printing Art* for November, 1906, entitled "The Preparation and Use of Dummies" by A. F. Mackay.

The student draws free-hand three or four oblongs about 2" x 4" marking the spaces for letters and decoration by masses of flat pencil shading.

Several schemes are thus quickly thought out and the best one is chosen. The lettering and decoration are made to come within the spaces designed for them. Of course the subject must first be decided for which each dummy is made. These small sketches show at a glance the general effect, and bring

home forcibly the fact that the lettering is just as much a pattern or surface covering as is what is more generally considered as decoration.

General interest may be aroused by poster competitions.



Poster designed by high school pupil for a local exhibition.

We have had two at the Normal College, and a third one is in preparation; the latter will be by the Junior Kindergarten Class, for their Spring Exhibition.

The posters in the first competition, open to all students, was for the play of "Midsummer Night's Dream" for the benefit of the Scholarship Fund. Two prizes were awarded, followed by the auctioning off of all the posters submitted.

The second competition was held at one of the annexes, only the third and fourth terms competing. The subject was the announcement of a Bazar for the Scholarship Fund. The posters were afterwards sold at the Bazar.

These competitions showed the intelligent interest of the students both by the suitability and variety of the designs.

We feel that even to this simple form of art expression the following quotation from William Morris is applicable: "That thing which I understand by real art is the expression by man of his pleasure in labor. I do not believe he can be happy in his labor without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels."

M. CHRISTINE W. REID

Teacher of Drawing

Normal College of the City of New York



ANNOTATED OUTLINES

CCOURSES in Drawing and Handicraft are less important than *work* along these lines, work adapted to the capacities of children and vitally related to local conditions. A course giving orderly steps from grade to grade on the basis of principles to be mastered, and degrees of skill to be attained, is, however, a help to the teacher, for without it she is likely to lose her way amidst the underbrush of daily details. The course to be followed this year, as outlined in the Chart, differs from that of previous years chiefly in the number of grades, and in the terms used to specify the work required in each.* Greater emphasis than ever will be laid upon good drawing, and upon the construction of objects of use. Keen observation, facile expression in any appropriate medium, good taste, these are the ends to be held constantly in mind in every grade, in every subject, in every lesson.

All our foreign critics are agreed upon one point, namely, the weakness of our high school work. The School Arts Book will publish hereafter a high school outline in freehand and mechanical drawing and design, giving work of general value but of such a character that those who complete it will, at the end of four years, be able to pass the entrance examinations in drawing for Harvard College and other institutions of collegiate grade. This course will be prepared by a group of competent teachers, supervisors and university instructors.

SEPTEMBER

THE STUDY OF COLOR. DRAWING FROM PLANTS

Aim: To train the children to appreciate and to represent (a) the growth of plant forms, and the beauty of the individual character or style of each plant; (b) the details of plant forms which furnish material for design; (c) the color of plants.

*The Editor wishes to acknowledge here the helpful suggestions received from Mr. James Hall of the Ethical Culture School, New York, and Professor Walter Sargent of Chicago University, and to express to these men his thanks for their help.

PRIMARY

FIRST YEAR. (U) Begin to teach the color names: red, orange, yellow, green, blue, violet.

The first beauty of color is purity. The spectrum presents colors in their purest and most attractive form, and of sufficient brilliancy or intensity to satisfy the undeveloped powers of the child. Discover by experiment with colored papers, colored objects, colored pigments, how many of the six standard

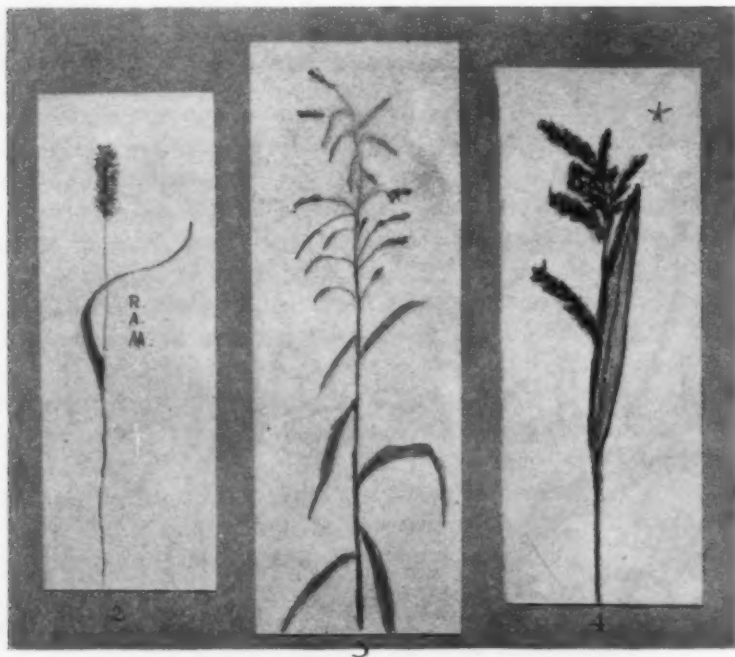


Examples of Japanese flower drawing such as might be traced by the pupil or hektographed by the teacher for outlines for primary children to color.

colors the children are sure of. Make them sure of the others. Talk about the fall flowers, have language lessons on their colors. Give outlines of flowers for children to color with colored crayons. Select colors which look well together. It may be well to give such a drawing as the plum spray, Fig. 1, and have one color only used in the flowers (yellow, orange, or red), with lead pencil gray for the stem, the paper being white, cream color, or manila.

Draw in color the simplest grasses.

The drawing by Rose Morin, of a Bigelow School, somewhere, Fig. 2, is an example of first grade work. Give special attention to the direction and character of growth.



First, second, and third year drawings by children in primary schools. Figure 2 emphasizes direction of growth; figure 3, direction of branching; in figure 4 the small parts are thought of as forming large masses.

SECOND YEAR. Review the six colors, red, orange, yellow, green, blue, violet.

Lead the children to see that among many reds, for example, one is most intensely red. Develop gradually the idea of standard red. Lead them to

see that in nature and in common objects the pure standard colors are seldom found, and when found are usually in small quantities. Give outlines of flowers, of sprays with berries, jewelry or other objects, to color, where the standard colors appear in full brilliancy only in very small areas.

Draw grasses and the simplest fall flowers, with lead pencil, using color only for the brilliant parts.

The drawing by Marion Waden, of 23 West Union St., somewhere,* Fig. 3, is good second grade work. The original was drawn in pencil only. Give special attention to the angles which the parts make with the stem and to the length of each part. Have the shape of the sheet correspond with the shape of the drawing.

THIRD YEAR. Begin to teach tints and shades of the six colors.

The term "values of color" may be used, but at first, perhaps "tint," for all colors lighter than the standard, and "shade" for all colors darker than the standard, are more easily grasped. Make tracings or give outlines of flowers, and objects of various kinds, which may be colored in one color with a tint of it, or one color with a shade of it, or one color with a tint and a shade. Use water color to teach tint (the color with water or white added) and shade (the color mixed with black).

Draw in color the fall flowers and grasses.


Select such a flower as the goldenrod, or a grass or sedge having heads of flowers or seed packs. From these teach what is meant by drawing in mass. Individual flowers or other small parts are not represented as such, but the shape of the whole group of flowers or bunch of pods is represented of the color and shape it appears. See the drawing of grass by Margaret Dune, of Rye, N. Y., at Fig. 4. Give special attention to the sizes and shapes of masses. Teach the pupil to trim his sheet to show the best possible margins.

GRAMMAR

FOURTH YEAR. (U) Begin to teach hues of color.

Show that just as colors may be lighter or darker than a given standard, so they may be warmer or cooler than a given standard. In other words that

*Almost all the drawings reproduced in the Outlines are prize drawings from the monthly contests. If incomplete addresses are given on the drawings, the little artists may not be identified.

between the standard colors there is room for other colors made by mixing the standards together in various proportions. Draw five circles thus:  and color the central one pure orange; make the upper one light orange; the lower one dark orange; the one at the left, red-orange; the one at the right,

yellow-orange. Divide the class into groups so that at last the results will show a similar rosette for each of the standard colors.

Draw in color a leaf or a spray of leaves showing a group of hues.

Such material is easily found in the fall. Sprays showing yellow, yellow-green, and green, are common. The St. John's-wort, goldenrod, and other yellow flowers, always show groups of related hues.

If such natural specimens cannot be found trace and color some good drawing of a flower, such as that shown at Figure 5.

FIFTH YEAR.
Begin to study complementary colors.



A Japanese drawing suitable for tracing and coloring.

Any two colors which when mixed together make gray, are said to be complementary. In a sense white and black are complementary. Experiment will show that a red and a green will neutralize one another when mixed; an orange and a blue, a yellow

and a violet will do the same. Many thoughtful men have spent years of time in determining the precise hue of red, and the precise hue of green, for example, which will perfectly neutralize each other and which are therefore

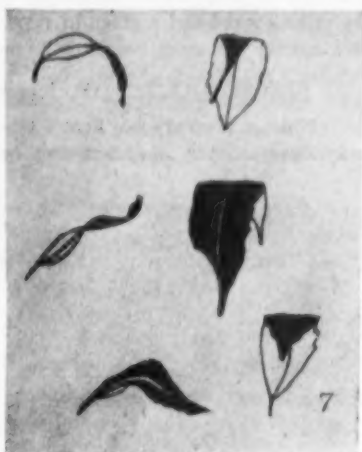


Figure 6. A drawing in mass by a fifth grade pupil. Figure 7. Studies of leaves in different positions by a sixth grade pupil. Two values used in representation.

perfectly complementary. It is not necessary for children to know these more closely than the following table indicates:

Standard	R	has as its complement	a B-G
O	"	"	G-B
Y	"	"	V-B
G	"	"	V-R
B	"	"	O-Y
V	"	"	G-Y

Look for these pairs of colors in nature and in objects. When a pair is found particularly pleasing in its relation, match the two colors as closely as possible and save them for future use.

Draw in color a plant or spray exhibiting colors which approximate the complementary.

A clover, the asters, the gentians, plants having bluish berries and yellowish leaves, often show almost perfect complements. The drawing of the clover, Fig. 6, by Howard Courios (place unknown) is, in the original, an example of this relation of colors. Some autumn leaves can be represented by mixing a red and a green in varying proportions. The hues thus produced are among the most beautiful in nature.

SIXTH YEAR. (U) Begin the study of scales of values.

Make a neutral scale first. Draw five equal circles or squares in a row, one above another. Leave the top one white and make the bottom one black.



Drawings from plant forms in pencil, showing careful study of foreshortened parts and of details of growth.

Make the middle one a gray exactly half-way between white and black in darkness or value. Above this central middle value, make one exactly half-way between it and white in value; below the central middle value make one exactly half-way between it and black in value.* Make similar scales using color. Begin by producing a color having a middle value, that is as dark as the middle value gray, but as full of color as possible. Make a tint of this of "light" value, and a shade of it of "dark" value.

Draw leaves and flowers in different positions, to show them foreshortened.

Only when they are so drawn do they look "natural." Try a single leaf in several positions as John Stard of the Phillips School, Boston, did at Fig. 7. The use of values of one color will help to bring out the foreshortening,

*The Standard Neutral Scale published by The Davis Press (6 cents), will serve as a test of the correctness of the result.

and to give a more naturalistic effect. Then try a spray. See drawing by Columbus Ryland, of Stockton, California, Fig. 8.

SEVENTH YEAR. Begin the study of pleasing groups of analogous colors.

Ruskin divides all harmonies of color into harmonies of analogy and harmonies of contrast. A scale of values is a harmony of analogy of tone, (sometimes called a monochromatic harmony). A group of hues like yellow-green, green, and blue-green, constitutes an analogy of hue, (sometimes called an analogous harmony).

Find a pleasing group of analogous colors in autumn leaves, in fruit sprays, seed pods, or in some bit of decoration, a Japanese print or elsewhere, and match the colors as nearly as possible. Save the result for future reference. Note the relative areas occupied by the colors. This is very important.

Make careful drawings in pencil from plants and sprays with flowers or fruit, to show exact shapes and the appearance of parts in different positions.

Lay special emphasis upon the thoughtful rendering of joints, and other structural details, and upon the effects produced by the withering or drying of parts. See Fig. 9, a drawing by Annie Skekkey, Bristol, Conn. When a good drawing has been secured it may be carefully traced and colored in such a way that the tones of the paper or background and of the various parts of the object form a pleasing analogous harmony.

EIGHTH YEAR. Begin the study of pleasing groups of contrasting colors.


Contrasting colors are colors which are complementary, or not evidently analogous, in relation. But harmony demands that the elements have something in common. Harmony is brought about between contrasting colors by intermingling. A little red mixed with the green, and a little green mixed with the red will tend to harmonize these two complementary colors. Try experiments in tempering complementary colors until they form a pleasing pair. Search for such related complementaries. When you find a good example copy it. Notice that the two are seldom of the same value, and never of the same area.

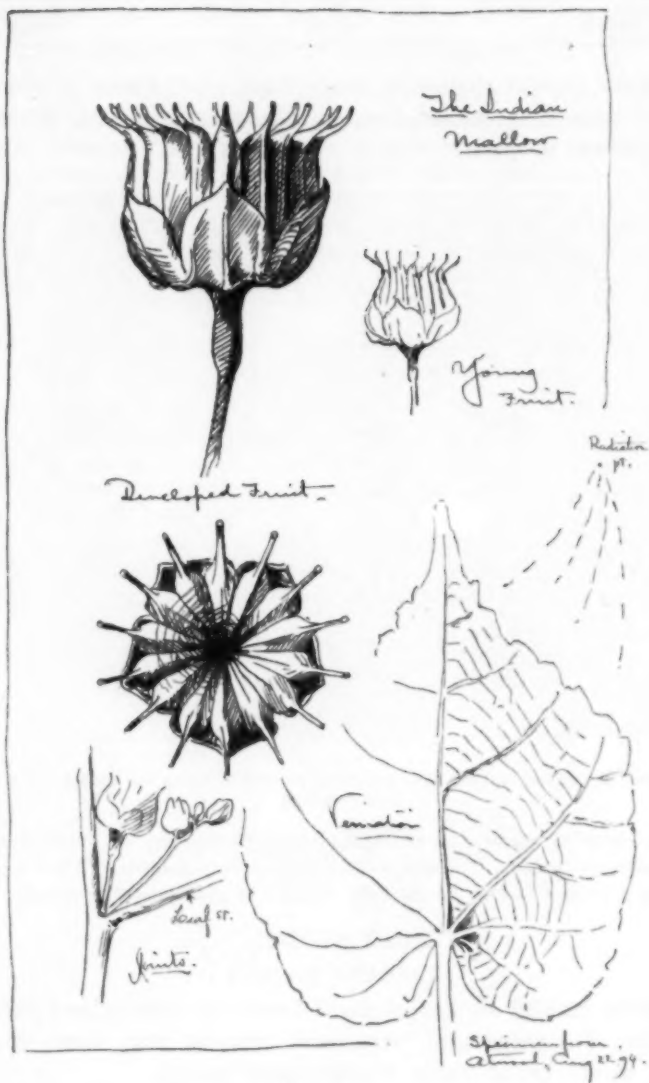
10



Mandrake -
(colic south and west)
18 in. high -

Leaf about
10 in. across -

Providence -
May 19, 1903. 



Make careful studies in pencil from plant forms to observe and to record grace of line, beauty of appearance, pleasing arrangement of parts.

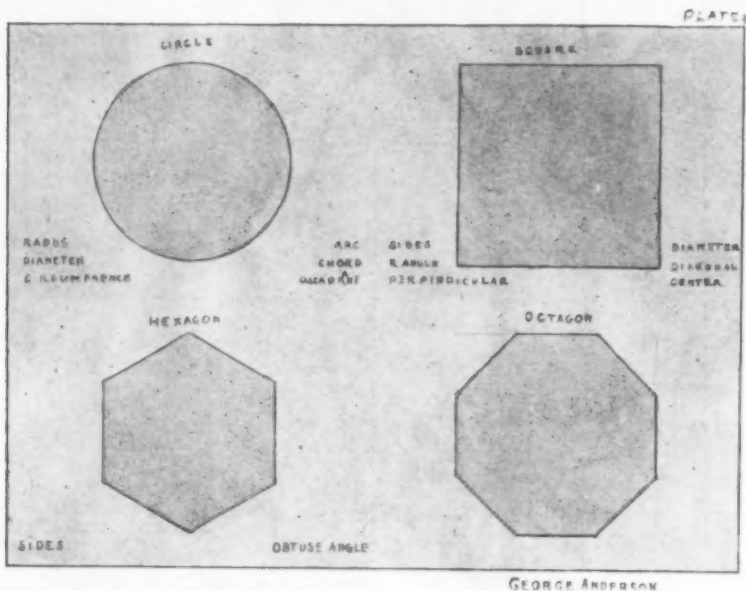


Figure 12. Mechanical drawing with tinting for practice in laying flat washes. First year in high school.

The drawing reproduced at Figure 10 shows the sort of drawing to be achieved in this grade. The aim is the utmost beauty possible. When a good drawing is secured it may be carefully traced and appropriately colored.

HIGH SCHOOL FREEHAND DIVISION

Make careful studies of plant forms to observe and record beauties of arrangement, structure, texture, line, tone, color, which would be of value in decorative design.

The drawing at Figure 11 is an illustration of this sort of study. The medium would better be pencil, although the more skilful pupils might try pen and ink. Tracings of drawings or the drawings themselves may be colored. Miss Foord's book, *Decorative Plant and Flower Studies*, gives ideal plates for high school pupils to emulate.

Strive for well arranged sheets, well balanced in distribution of sketches and harmonious in color. Search the plant for every hint of beauty.

MECHANICAL DIVISION

Learn to handle the T-square, triangles, compasses, etc., in a workmanlike manner. Begin the study of the construction of geometric figures.

Any book on mechanical drawing will offer good suggestions for first exercises. Have the sheets laid out with the utmost care, and the work done with perfect neatness and accuracy. Use a wash of strong coffee to indicate the surface of the geometric figure.

Letter the sheet with great care. The sheet reproduced, Fig. 12, is not well lettered. Do not feel that time is being wasted in repeating these first exercises until every detail is as near perfect as the pupil can make it.

H. T. B.



HELPFUL REFERENCE MATERIAL

FOR SEPTEMBER WORK

Color

Articles in The School Arts Book: April 1904, p. 339 and p. 378; November 1904, p. 119; September 1905, p. 27; October 1908, p. 171; December 1908, p. 346. See also Outlines each year for September and October. Prang Text Books, section "Design." A Color Notation, Munsell. A Theory of Pure Design, Ross, Section 122, Tones and Tone-Relations, etc. Color Problems, Vanderpoel. Applied Arts Drawing Books, Seegmiller, Autumn and Winter Series. Parallel Course Drawing Books, and Manual Arts Books, Hammock.

Nature Drawing

Articles in The School Arts Book: March 1902, p. 1; April 1902, p. 12; June 1902, p. 1; September 1902, p. 9 and p. 17; September 1905, p. 9, p. 17, and p. 20; September 1907, p. 15; April 1908, p. 663; September 1908, p. 10, p. 16, and p. 40; October 1908, p. 105; April 1909, p. 761. See also Outlines each year for September, April, and May. Prang Text Books, section "Growth, Blossom, Fruit." Applied Arts Drawing Books, Seegmiller, Autumn and Winter Series. Parallel Course Drawing Books and Manual Arts Books, Hammock. A Handbook of Plant Form, Clark. See also the plates of plant drawings in books on design by Day, Jackson, Midgley and Lilley, and Crane. Fifty Flower Friends with Familiar Faces, Dunham. Decorative Plant and Flower Studies, Foord. Nature Packet, The Davis Press.

THE WORKSHOP

X

ADJUSTABLE LETTER AND BOOK RACK—HIGH SCHOOL

STRUCTURAL DESIGN

The rack, Plate XX, is planned to hold, (a) letters and (b) books vertically.

(a) Letters are opened by cutting the long edge of the lap. The vertical side of the pocket against which this torn edge of the envelope rests, holds the contents of the letter in place. The unopened ends of several vertical envelopes present a neater, less confusing appearance than would the torn edges of these envelopes if they were held horizontally in a pocket.

(b) The books are held vertically that their titles may be conveniently seen by the reader who is seated. Either the books must stand or the reader must stand to see the title of books held in a rack horizontally.

The essential parts of the rack are, (1) an adjustable base, (2) two uprights, and (3) two letter pockets.

(1) The base consists of, (a) two ends, (b) a middle panel, and (c) two guards.

(a) Each end consists of two side strips matched, glued and nailed to the edges of a shorter middle piece.

(b) The edges of the middle panel are grooved. The tongues of the inner edges of the side strips slide in these grooves.

(c) The metal guards are screwed into the lower surface of the center piece. They slide in a groove in the bottom of the middle panel. Each of two screws set in the panel through a space cut in each guard, prevents the ends of the base and the panel from sliding too far apart.

(d) The base of the rack is made adjustable in length to accommodate a varying number of books.

(e) The width of the base is suggested by the width of the uprights.

(2a) The width and the thickness of the uprights is sufficient to accommodate and support the letter pockets.

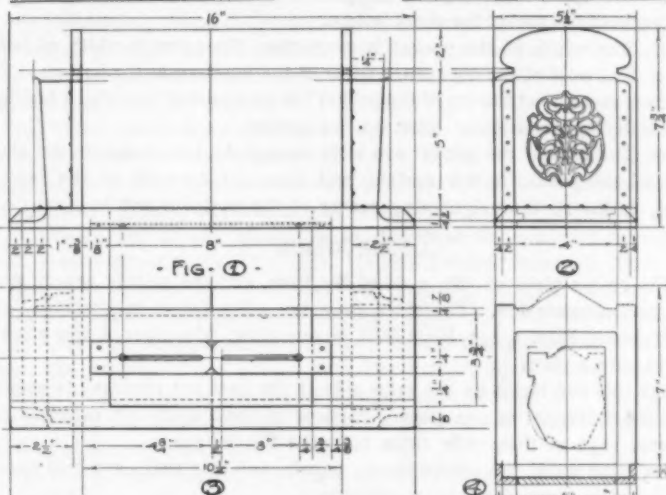
(b) The height of the upright is less than the average height of a book. The upper corners of the uprights are cut away, not so much to improve their appearance as to permit a better hold in removing short books that are crowded against each upright. The extending of the upright above the average length of a letter does not inconvenience the drawing of a letter crowded against the upright, from the pocket. As letters are more pliable than books, the fingers are easily slipped between them.

(c) A tenon cut in the lower end of the uprights, is held by a mortise joint cut in the ends of the base.



PLATE XX.

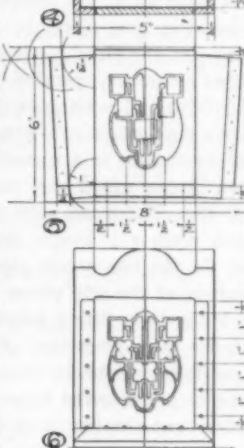
PLATE - XXI • • LETTER AND BOOK RACK • • HIGH SCHOOL
 WILLIS B. ANTHONY •
 NORMAL AND CITY SCHOOLS • • NORTH ADAMS • MASS



THIS MODEL WAS MADE IN MAHOGANY AND BRASS BY NORMAL SCHOOL SENIORS. ALTHOUGH IT SERVES A DOUBLE PURPOSE, ITS LETTER POCKETS DO NOT INTERFERE WITH ITS USE AS A BOOK RACK. THEY BRACE THE UPRIGHTS THAT SUPPORT THE BOOKS.

THE NATURE OF MAHOGANY EXACTS A CAREFUL MANIPULATION OF THE TOOLS REQUIRED IN THE MAKING OF GLUE JOINTS, BEVELED AND CURVED ENDS AND MORTISE AND TENON JOINTS. THE POCKETS ARE MADE EASIER OF METAL THAN ANY OTHER MATERIAL. BRASS IS BETTER FITTED FOR THE PURPOSE THAN COPPER BECAUSE THE POCKETS ARE SCREWED TO PLACE THAT THEY MAY BE REMOVED FOR CLEANING AND BRASS SCREWS ARE MORE AVAILABLE THAN COPPER.

THE FACE OF EACH POCKET IS BEST SUITED FOR RECEIVING THE DECORATION. EACH DECORATION HELPS MAKE THE OCCASIONAL LEISURE OF THE LIVING ROOM MORE INTERESTING.



(3a) The height of each letter pocket is less than the length of the average letter. The upper front edge of the pocket rolls out to lessen the danger of reaching into the pocket for short letters.

(b) The width of the pocket is more than the average width of letters.

(c) The sides of the pocket are wider at the top than at the bottom. Thus the letters separate at the top of the pocket like an opening fan, which facilitates the search for a particular letter in the pocket.

(d) The laps of the pocket are wide enough to accommodate the screws that hold the pocket to the upright and base. The ends of the laps are curved, to match the neighboring curves of the uprights and base.

CONSTRUCTION

The center piece of the ends of the base, and the middle panels, are of the same construction. Therefore they are all finished to specified width and thickness, Figs. 1, 2, 3, Plate XXI, in one piece. The edges of this piece are grooved with a plow.

The two end strips on the same side of the base are rendered to specified width and thickness in one piece. Portions of their width are rabbeted from the inner edge of these side strips to make the tongue.

For class work, the center pieces, panels, and side strips are best grooved or rabbeted in long pieces by machinery.

(1a) Cut the piece containing the center pieces and panel, 3-4" longer than their combined, specified lengths.

(b) With a mitre box, saw the two center pieces for the ends of the base from the middle panel, allowing 1-4" over the specified length of each of these three parts.

(c) Sandpaper to a smooth finish and mark the end of the center pieces rendered in the mitre box, as their finished, working end.

(d) Cut off the two side pieces, each of which contains two side strips. Cut each piece 1-2" longer than the combined length of these two strips.

(e) Fit the two center pieces between the two side pieces. Be sure that the tongues of the side pieces and their corresponding grooves in the center pieces make tight fitting joints. Arrange the four pieces so that their grain runs in the same direction. Arrange the finished working end of the center pieces so they will be in contact later with the ends of the panel. Let the present distance between these working ends be the thickness of a mitre box saw more than the length of the panel.

(f) Glue the two center pieces, arranged in this manner, between the two side pieces. Clamp these four pieces together in a vise for twenty-four hours, if clamps are not available. Clean away the glue that hardens outside

the joints. Nail the side strips to the center pieces. Drive and set the nails so they will not interfere with the making of the bevels and the mortises.

(g) Measuring from their working ends, mark the specified length of each center piece. The distance between these marks is the thickness of a mitre box saw over the minimum length of the adjustable base. In a mitre box, saw the ends of the base to these lines.

(h) Select the surface that shows the better marking of the grain for the working surface. Set a gauge at 1-2". Guided by the working surface, gauge the lower boundary line of the bevel across the end of the base. Guided by the end of the base, gauge in the same distance across the working surface.

(i) Plane the bevels, according to directions in February School Arts Book, Flower Stand, page 607, (3d). If the matched joints in these bevels are not tight, and if they show irregular openings clogged with glue, they should be cleaned out evenly and plugged tightly with wooden wedges.

(j) Draw on paper, a pattern, Figs. 1, 3, for the continuation of the bevels around the corners of the base. Fold the pattern on its center line. Cut the pattern and trace the boundaries of the corner bevels.

(k) Pare the bevels to these tracings with a chisel. File corner and end bevels to a smooth, hard finish.

(l) Render the bevels at the other end of the base.

(2a) Rough out the two uprights in one piece, 1-2" longer than their combined lengths, and 1-4" wider and 1-8" thicker than the specified dimensions of their blanks, Figs. 1 and 2.

(b) Finish the working and opposite surfaces, and the working and opposite edges of the piece, according to directions in March School Arts Book, Tooth Brush Holder, pages 712 to 714 (1, 2, 3, 6).

(c) Saw this piece into halves.

(d) Nail these halves together, driving the nails outside the space covered by the pattern of the uprights.

(e) Cut a pattern of the design for the uprights, Figs. 2 or 6, or of a similar original design.

(f) Trace the pattern on the outer faces of the blanks nailed together. (See December School Arts Book, Brush Broom Holder, page 371, 1b).

(g) Saw to these tracings of the curved tops of the two uprights, treating the blanks as one piece. (For use of coping saw, see the December School Arts Book, page 374, 2a.) Clamp the blanks together if necessary in finishing the curves with file and sandpaper.

(h) Saw the lower end of each upright in a mitre box, finishing them to specified length.

(i) Measure up the edges of each upright, the distance between its lower end and the shoulders of the tenon. Mark the shoulder lines across the edges and across the surfaces as far as specified, Figs. 4, 5. On both surfaces, gauge the edge lines of the tongue from the lower end of each upright to the shoulder lines.

(j) Back saw along the shoulder lines, then along the tongue lines. Carefully finish the edges of the shoulders and tongue with chisel.

(k) Select the surface of each upright, showing the better marked grain for the inner face of the upright. The poorer marked outer face of the uprights is permanently hidden by the letter pocket.

(l) Try-square a chisel line for the outer edge of one mortise joint on the working surface of the base. Hold the outer edge of the tenon even with this line. Locate the inner edge of the mortise from the inner edge of the tenon. Try-square with a chisel line, the inner edge of the mortise across the surface of the base. Gauge the short edges of the mortise.

(m) Render the mortise according to directions in February School Arts Book, Flower Stand, page 608, (4a, b).

(n) Render the mortise at the other end of the base.

(o) Test the fit of the tenon of each upright. Do not attempt changing the size of a mortise if it is too small. It is easier to change the size of the tenon. To prevent their warping, keep the uprights in place in the base during long intervals between work.

(p) Try-square a line across the two side strips, dividing them into halves. With a mitre box, saw through this line, separating the base into its two ends.

(3a) Render the working end of the middle panel in a mitre box. Hold the ends of the base with the ends of the side strips just sawed, tightly together. Place one corner of the working end of the panel against the working end of a center piece. With a chisel, mark on the edge of the panel where it touches the working end of the second center piece. Through this mark, try-square a chisel line across the surface of the panel.

(b) Saw to this mark with a mitre box. Directions for careful use of a mitre box are found in January School Arts Book, Book Rack, page 493, (3f).

(c) Carefully plane the thickness of a thin shaving off each grooved edge of the panel. Scrape the edges of the tongue of each side strip until the tongues slide in the grooves of the panel.

(4a) Arrange the panel in place between the ends of the base. Be sure that the grain of the panel runs in the same direction as the grain of the ends of the base.

(b) Holding the three parts of the base between bench pins, smooth plane both surfaces of the parts, removing any irregularities of thickness.

(5) Gauge the width and the depth of the groove for the guard in the lower surface of the ends of the base and panel. Try-square the ends of the groove with chisel lines.

(6a) Rough out the guards from 20 gauge brass, 1-8" longer and 1-8" wider than dimensions specified in Figure 3.

(b) Finish the edges and ends of each guard to specified dimensions. See March School Arts Book, Tooth Brush Holder, page 715, (1).

(c) Gauge the edges and mark the ends of the open space in each guard.

(d) At each end of the open spaces, drill a hole as large as the spaces are wide. Rough out the space with a cold chisel, cutting near the gauge lines. Finish to the lines with a thin file. Drill holes for the screws that hold the guards to the ends of the base.

(e) Round the end of the guards that slide in the groove of the panel.

(f) Test the sliding of the guards in their portion of the groove.

(7) Sandpaper all parts of the base and the uprights to a smooth finish.

(8) Glue and nail the uprights to place, testing occasionally with the try-square, the right angle between each upright and the base. Drive the center nail vertically through the base into the upright. Slant the nails on each side toward the center nail. Set the nails.

DECORATIVE DESIGN

The motif of the decoration may be rendered in relief by etching out or hammering down the background.

A general decorative principle must apply to proportioning the amount of design devoted to the background and to the motif. If too large an amount of a painted, carved or modelled background attracts attention to the medium or the tool used, thus detracting attention that the motif should receive, the decoration is misapplied. A piece of pyrography, showing a flower motif almost obliterated by its charred surroundings, is unwisely decorated. It reminds one of a field swept by fire with only a thistle that has survived the blast, left standing. The effect attracts more attention to the larger amount, that plainly shows it has been burned, than to the smaller amount that remains.

The background of a decoration on metal, carefully etched with acid, or hammered repoussé on a bed of pitch, shows few traces of the means of its application.

If the equipment for such work is not available, an attractive result is rendered by stamping down the background with the blunted end of a tenpenny nail.

While the last of these three means of applying the decoration is the easiest, being commonly used in the grammar grades, (See October School Arts Book,

Ink Stand, Grade VIII), it requires more care in making the design, as the process makes no attempt at covering the traces of the tool.

The problem (1) in making the design is to skilfully proportion the amount of background to the amount of motif. The problem (2) in applying the design is to make the dents so regular in shape and so evenly spaced that the dents, and consequently the means of applying the design, will attract the least possible attention.

(1) The decoration of the letter pocket is high school work. Composed of curved lines to match the curved edges of the uprights, it follows the simpler straight line decorations of the ninth grade waste box, May School Arts Book.

(a) A plant whose flower has a vertical face which is seen to best advantage on a table top level, is selected as the motif, (page 945, 1a).

(b) A plant is selected whose parts group closely together, suggestive of the compact contents of the letter box in use, (page 945, 1b).

(c) A plant is selected whose breadth of parts cover a larger portion of the enclosing form, leaving but little space for the background, (page 946, 2).

The pansy, (Plate XX and Fig. 2, Plate XXI), apple blossoms, (Fig. 6), (see illustrations) nasturtiums and sweet peas, are among the best flowers for the motif.

(2) To make the background of unobtrusive interest,—

(a) The nail should be carefully filed to make a circular or square dent. These regular shapes are less interesting than elliptical, oval, oblong, and triangular dents.

(b) As far as possible, the spaces between each dent should be the same. Half the width of the dent is an uninteresting space between the dents.

(c) Each dent should be driven to the same depth.

THE DESIGN

(1) Divide with a center line the drawing of an oblong dimensioned according to the face of the letter pockets, Figs. 1, 2.

(2) Draw the enclosing form of the design pleasingly proportioned with the face. The right side of the center line, Fig. 4, shows half of an enclosing form chosen after several experimental sketches. The dotted lines suggest a variation from this enclosing form by the introduction of oblique lines. These oblique lines match certain lines in the top of the uprights and the beveled ends of the base, thus relating all parts of the rack together more intimately.

(3) Render the enclosing form with simple curved lines that do not depart too far from the original straight lines. (See suggestion on left side of center line, Fig. 4).

(4) Locate on the center line the largest and most interesting of the five flowers used in the design. Locate two of the remaining flowers on each side of the center line. The edges of these flower spaces must be at least the width of a row of dents from one another, and from the enclosing form.

(5) In the space below the flowers, draw the stems connecting the flower spaces with the growing point. (Right side of center line, Fig. 5.) These stems must be evenly distributed so that no parts of the space are over crowded nor vacant. The spaces between these stems must be rendered as pleasing, well proportioned spots. (Refer to February School Arts Book, Flower Stand, page 611.)

(6a) Draw lines bounding the spaces that occur (1) between the stems, (2) between the stems and flowers, and (3) between the stems, flowers and the line of the enclosing form. (Left side of center line, Fig. 5.) These lines are the width of a row of dents from the edges of the flowers, stems and the enclosing form. The spaces bounded by these lines represent the leaves.

(b) Connect the lower end of each leaf with its neighboring stem. The leaves above the flowers are too far removed from the stems to be connected. They are parts of the leaves below the flowers that grow upward behind the flowers.

(c) Separate the larger leaf spaces into parts to represent the curl of the leaf. Use a space for this as wide as a row of smaller dents. (Right side of center line, Fig. 6.) In stamping the brass, the larger dents are used to separate the leaf, stems, and flowers. The smaller dents, which are the same shape as the larger dents, are used to separate the leaves and flowers into parts.

(7) Separate the flowers into parts if this can be done without the parts appearing too small. (Right side of center line, Fig. 6.)

(8) As yet, only enough dents have been planned for rendering the motif in outline. This outline is now accented here and there by adding to its width the space covered by a single dent. These accents are placed where the corner of a leaf or petal requires rounding. (Completed half of design, left side of Figure 6.)

(9a) Make a tracing of a drawing for the pattern of the pocket. (See Fig. 5 for specified dimensions.)

(b) Trace in place the completed bisymmetrical design for the decoration.

(c) Make a carbon transfer of this tracing to the plates of soft brass which are roughed out 6" x 8" from 23 gauge stock.

(10a) Nail the brass to a scrap of wood through holes punched outside the tracings.

(b) Stamp down the background of the design.

(c) Remove the brass and flatten it with a mallet.

- (d) Trim away the waste on the lines of the pattern.
- (e) Locate and drill the holes in the laps for 3-8" brass round headed screws, No. 5. (Figs. 5, 6.)
- (11a) Correct any inaccurately traced lines for bending the brass.
- (b) Hold the corners of each pocket in an iron vise and bend them in the following order, (1) between a vertical lap and a side of the pocket; (2) between the same side of the pocket and its front face; (3) repeat on the other side of the pocket; (4) between the front lap and the face of the pocket; (5) (6) between the horizontal side laps and the sides of the pocket.
- (c) Round the sharp corners of the laps and the upper edge of the face of the pocket.
- (d) Roll this upper edge over the handle of an iron vise held horizontally.
- (e) Render the curved corners of the horizontal side laps to match the curved upper boundaries of the side bevels of the base.

ENSEMBLE

- (1) Beginning in the corner where the upright sets into the base, screw each pocket to place. Hold the edges of the uprights in a vise to prevent their cracking.
- (2) Screw the guards to place and set the screws in the panel with a washer between their heads and the guards.
- (3) Remove all metal parts.
- (4a) Fine sandpaper all wooden parts.
- (b) Moisten the wood with water to raise its grain. Fine sandpaper when dry.
- (5a) Stain, fill and rub with fine waste to a smooth finish.
- (b) Clean all corners of dried filler with a wood pick.
- (c) Shellac.
- (d) Use putty, stained to match woodwork, wherever needed. The shellac prevents the wood from absorbing the oil from the putty.
- (e) Rub with worn sandpaper and oil.
- (f) Varnish. When dry rub with pumice stone and oil.
- (6) Clean and shine all metal parts.
- (7) Screw them to place. Arrange the grooves of the screws parallel with the neighboring long edges of the laps.

WILLIS B. ANTHONY

Adams, Massachusetts

THE SEWING ROOM

A TRAVELER'S OUTFIT

X

GUIDE BOOK COVER

AS the little Goodspeeds are planning and developing their last contribution to Aunt Eleanor's outfit their "minds are tossing on the ocean." They talk of the wonderful things Aunt Eleanor will see, dear Aunt Eleanor, dearer than ever before because of the loving service distributed over one whole, but very short, year. They recall the pictures of mountains and streams, of castles and cities in foreign lands, and imagine they too are there.

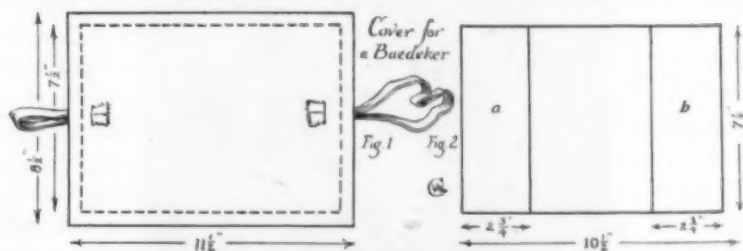


Fig. 1. Inside of the outside portion of the cover. Fold on the dotted lines and hem.

Fig. 2. Inside of the inside portion completed. The covers of the Baedeker tuck into the pockets, a and b.

Nothing could be more appropriate for the last article than a cover for Aunt Eleanor's Baedeker, the inseparable companion of the traveler. In the center of the stencilled design is a shell, a scallop, significant of travel, because it was the trophy brought back by the early pilgrims to Compostela. The pilgrims to the Holy Land returned with a palm; to Canterbury with a bottle or shell.

The material is heavy, firm linen in the natural color, stencilled in two shades of green, harmonizing with Aunt Eleanor's traveling suit. The design is outlined with black embroidery, rope floss.

Cut the canvas 11 1-2" long and 8 1-2" wide. Cut a similar piece for lining. Cut two pockets 8 1-2" long, 3 1-4" wide; a strap 32" long, 7-8" wide.

Turn over edges of the outside cover, 1-2" deep. Cut out the corners. Press with hot iron. Turn in edges of the strap, making it 7-16" wide, and stitch twice across. Cut slots as per diagram after basting a piece of linen underneath for strength and stitching each side of the prospective slot. Button-



The Baedeker case completed showing ornament.

hole stitch the slot. Adjust the strap, leaving a loop of 2 1-2" on one side, 6" on the other, and a single strap extending across the inside of the cover. Line, cutting out the edges beneath the pockets. Hem one side of each pocket. Turn in edges and baste across the ends of the cover. Stitch around the cover, 3-16" from the edge.

SISTER MAY

Box 23, Granby, Massachusetts

EDITORIAL

THE school year which ends with this month has been a year of progress for the cause of public art instruction. Two new series of "drawing books" have appeared, each rich in illustrative material, each emphasizing certain important phases of art in relation to life. Drawing has become more widely recognized as a factor in general education by normal schools and colleges. Several States are considering plans for promoting more effectively the sort of work in drawing and design that will be helpful in industry and commerce. The land-wide agitation over the problem of industrial education means a wider recognition of the manual arts. The State of New York now has an official who gives his entire time to the promotion of what might be called applied education, Mr. Arthur D. Dean, Chief of the Division of Trades Schools. Industrial education is no new thing, but general interest in it in this country is new. As long ago as 1872, the State Board of Education of Massachusetts recommended to the Legislature the compulsory establishment of technical schools in every large town in the State; now, the Merchants' Association of Boston, after thirty-six years, is advocating the same thing. When the business man comes to back the educator, the hour for advance has struck. The growth of the National Society for the Promotion of Industrial Education is a significant fact. Its great meeting at Atlanta is but a prophecy of better things to come. The London Congress, the third international congress for the discussion of drawing, art, and industrial applications, was perhaps the supreme event in this realm during the year. The official report of this representative gathering will be read in every civilized country, and its recommendations will receive more than cursory attention.

¶ All this is a call to teachers of drawing to come up higher. We must seek to make our work more vital, more closely in touch with the world of business, more potent in the establish-

ment of ideals to guide aright this newly awakened activity. We cannot repeat too often to ourselves and to others, that industry without art is mechanical, deadly in its effect upon the workingman, sterile in satisfactions for the normal human spirit, and therefore incapable of commanding the world market for any length of time. We need industrial education, but we more deeply need industrial ART education. For this The School Arts Book has stood in the past, and will stand in the future. To be sure it has confined its attention largely to the elementary schools, not from lack of vision, but from necessity. In these grades, the solid and broad foundations of industrial efficiency must be laid, and The School Arts Book will continue to endeavor to help lay these foundations in such a way that they will prove adequate to the superstructure, whoever may build it.

¶ Mr. Herman Hana of Amsterdam, in an article written for the Art Teachers' Guild Record of England, entitled Notes on the London Congress, has a word or two of special interest to us:

Art is the beauty of men's works. Beauty is the Perfection of common things. An imperfect thing cannot be made beautiful by adding beauty, or by "applying" art to it. * * * It is the natural perfection of things which must bring us again the art which has gone astray. It is the natural development of the manner in which things are made, which only can lead them up to natural perfection. Therefore we must always be asking if the things we are doing are done in a natural or in a false manner. When we strive to attain art, we must follow the ways of Nature. The superficial man will imitate the beauty of nature, or the beauty of objects of old art. The man who understands his work will tread the ways in which Nature reaches her aims of perfection and beauty. He will not be arrested by the beautiful forms or particular characteristics of things of bygone times, but he will try to find out the thoughts which originated the forms. I may refer here to Walter Crane, who has once said that he would not deplore so very much the destruction of all the beauty of former days, because this would be one of the surest means to stop the aping, and to draw the attention of mankind to the right manner in which true beauty and true art may be attained. After seeing the Congress Exhibition, I have

learnt to understand the full reason for this outcry of Walter Crane. * * * You of England have, for instance, exhibited earthen plates and vases, carrying an ornamentation which belies their form, function, and use. You may answer me: "They are not meant to be mere plates and vases, but they are meant to be 'things of beauty.' They are not meant to have any function or use at all but to be beautiful, and to stand and be left on the shelf as 'a joy forever.' " But I say: They lack beauty, because they have not the real base of every sort of beauty, which is common sense. Where were the things which you make for daily use? I should have liked so much to see some of these, but there were none. * * * You have tried to capture Beauty, and she has escaped your grip. Try now to forget her, and she will stand behind you and inspire you, before you are aware of it. Beauty does not like being pushed to the front. She loves to enter by the back door, and to make us happy without our being aware of the real cause of our happiness. When we detect that cause, and begin to stare at her, we hear a faint rustle—and she has left. * * *

America has surprised me. The primary-school work shows many good points. How far they are ahead of the men who pay, and of the men who receive extra rewards in the form of shillings and pence for the respectively excellent and good drawings made by the pupils! America has not yet (in the practical-art branches) advanced as far as some other countries. It cannot show the strong results of Zurich or Magdeburg, but it has hold of some remarkably clear principles, which need only developing to give birth to—the beauty of our own days!

❧ The frontispiece this month is a reproduction from a water color drawing of the Indian pipe, by Mr. B. T. Newman, a painter in the state of Maine. Mr. Newman's studio is in Fryeburg, an old town in the Saco Valley on the border of New Hampshire, where wild flowers are to be found in great variety. The plate shows the Indian pipe at home, so to speak, growing through a carpet of pine needles and surrounded with the ferns, mosses, and running vines with which the New England woods are made beautiful at every season of the year. The drawing reflects a good deal of the beauty of line, the delicacy of color, and the dapple of light and shade which this plant, in common with every other wild thing, presents when left undisturbed in its native

place. It is such a drawing as this that the brightest pupils in the ninth grade and pupils in the high school should strive to produce during their summer sketching and when they begin flower drawing in September. This is what is meant by the



Poster designed by Elizabeth Shurtleff, age 16. Landscape suggested by a plate in The International Studio.

words in the chart: "Beauty of growth, grace of line, ensemble." The study of Nature at first hand always has been and always will be the inspiration of the designer, provoking originality, suggesting technical treatment, giving new visions of beauty.

¶ The announcement by Dr. Maxwell of New York of an exhibition of two hundred and fifty posters made by boys in the

departmental classes of the city, contained a statement by one of the teachers to the effect that no problem in design had ever so excited the interest of the boys. The practical nature of it all was in itself the very strongest appeal. The boys were led



Poster designed for April number by Alice Swain, age 17. Frogs taken from drawings in The School Arts Book. Poster designed for December number by Marjorie Rowell, age 15. The details from memory and imagination.

to observe, to draw from the figure, and to study lettering as never before.

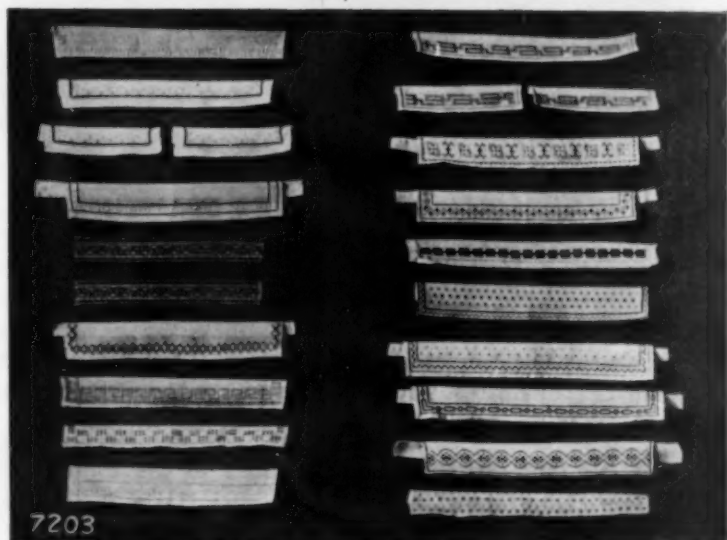
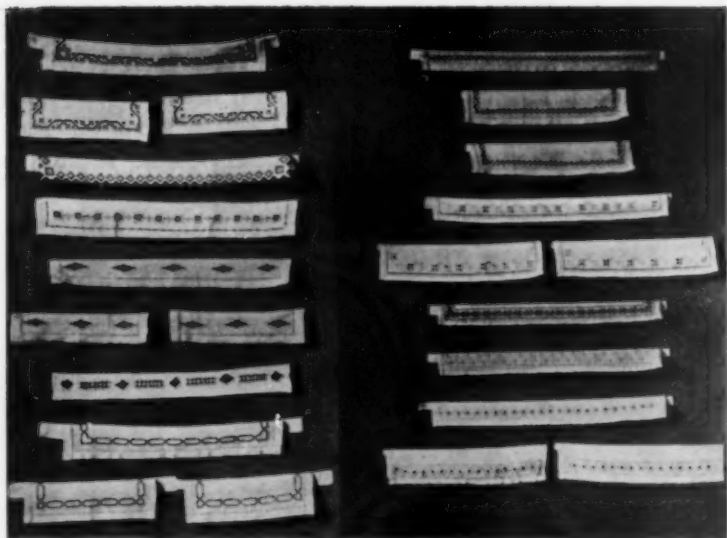
To still further emphasize the value of the poster as a problem in design as set forth by Miss Reid, several posters are reproduced herewith, made by pupils in the high school of Concord, N. H., under the direction of Miss Grace L. Bell. In a note accompanying the originals, Miss Bell said, "These posters advertising our

school magazine represent a great amount of patient, careful labor, as well as a great amount of enthusiasm and enjoyment. The pupils prize them so highly that I must ask you to return them to me after you have seen them."



Two pages drawn in pen-and-ink and colored by hand from "A Second Letter to a School Girl," published by the pupils of the Washington Irving High School, New York City.

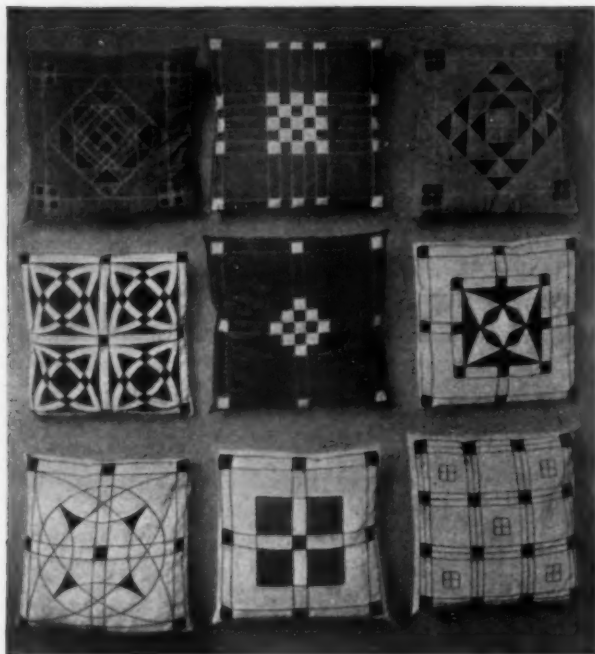
The bane of all public school work is artificiality. Any problem which tends to center interest on a real thing, a thing having actual excuse for being (outside the schoolroom) should be cordially welcomed by teachers everywhere. Every humblest teacher may rejoice in the thought that it is possible for him to



7203

Examples of collars and cuffs designed and executed by grammar grade pupils.

contribute something toward the solution of this most important of the problems which confront us at the present time, this problem of substituting genuine tasks and serviceable results for



Sofa pillows of German design.

hypothetical problems resulting only in stuff for the waste basket and the furnace, in per cents and letters of the alphabet.

¶ One of the most attractive contributions to the solution of this problem came to me recently from Miss Marie E. Gurnee, of the Washington Irving High School, New York. It was in

the form of an illustrated pamphlet entitled, "Second Letter to a School Girl." The introduction states that it is a composite letter of the Girls' Welcome Committee. It is a neatly printed pamphlet of thirty-eight pages, containing seventeen full page

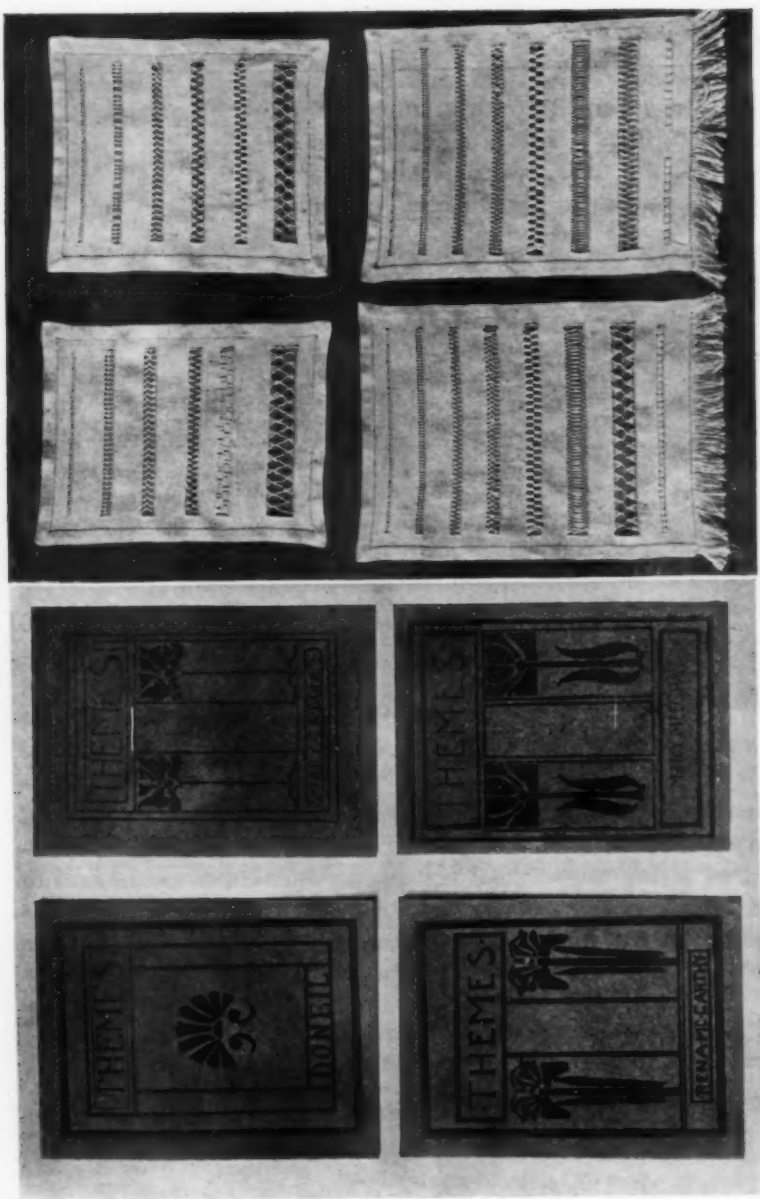


A hand decorated sunshade from The Circle of August, 1908.

plates reproduced from pen and ink drawings and colored by hand, setting forth the advantages of various high school courses. Two of the plates are reproduced herewith. The text of this pamphlet, written by high school girls to girls soon to graduate from grammar schools, is ideal in its spirit, and makes an almost irresistible appeal. Any high school teacher who would send a couple of stamps for a copy of this docu-

ment would feel well repaid. When the city government voted an appropriation for the new building, the pupils of the Washington Irving High School sent out an illuminated postal card to all their friends, which read: "Hurrah! They have voted the money for our new building! Yours joyfully, (here a space for an individual name), The Washington Irving High School."

¶ Another good practical problem is that of designing embroidered collars and cuffs. On page 1067 are examples of such work done under the direction of Mr. Fred H. Daniels of Newton,



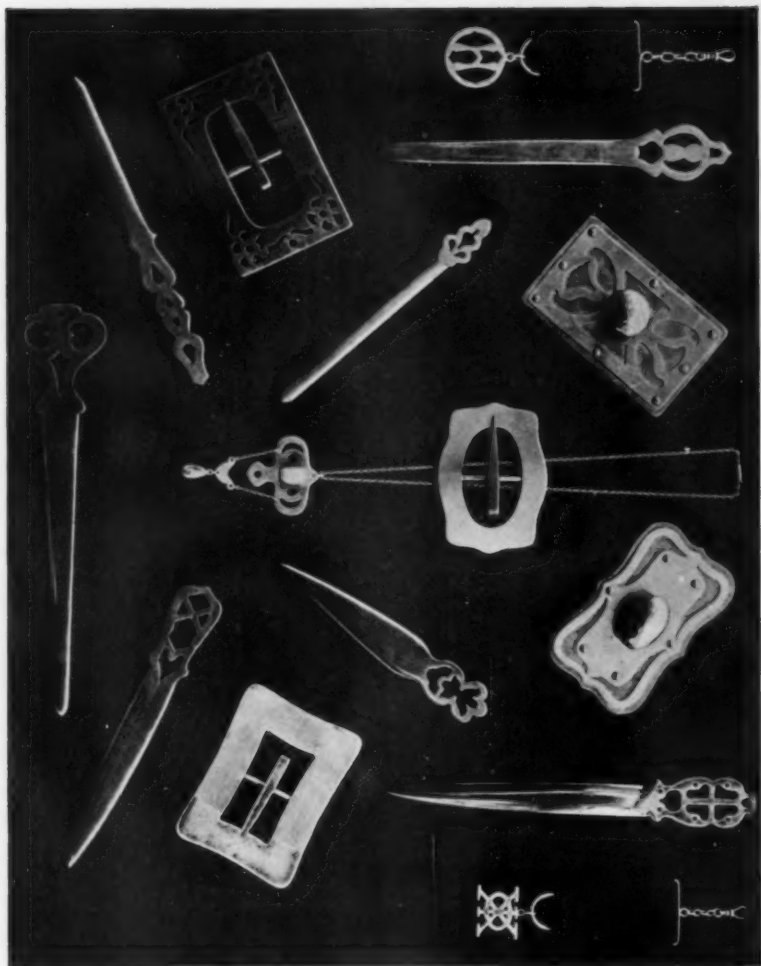
Theme covers and samplers made by high school pupils, Brookline, Mass.

Mass. Other practical problems are suggested by the illustrations on pages 1068 and 1069. The sofa pillows are taken from a German publication, *Interior Dekoration*, published by Alexander Koch, Darmstadt, Germany. The home-decorated sun-shade is taken from *The Circle* of last August. The original was of plain tan

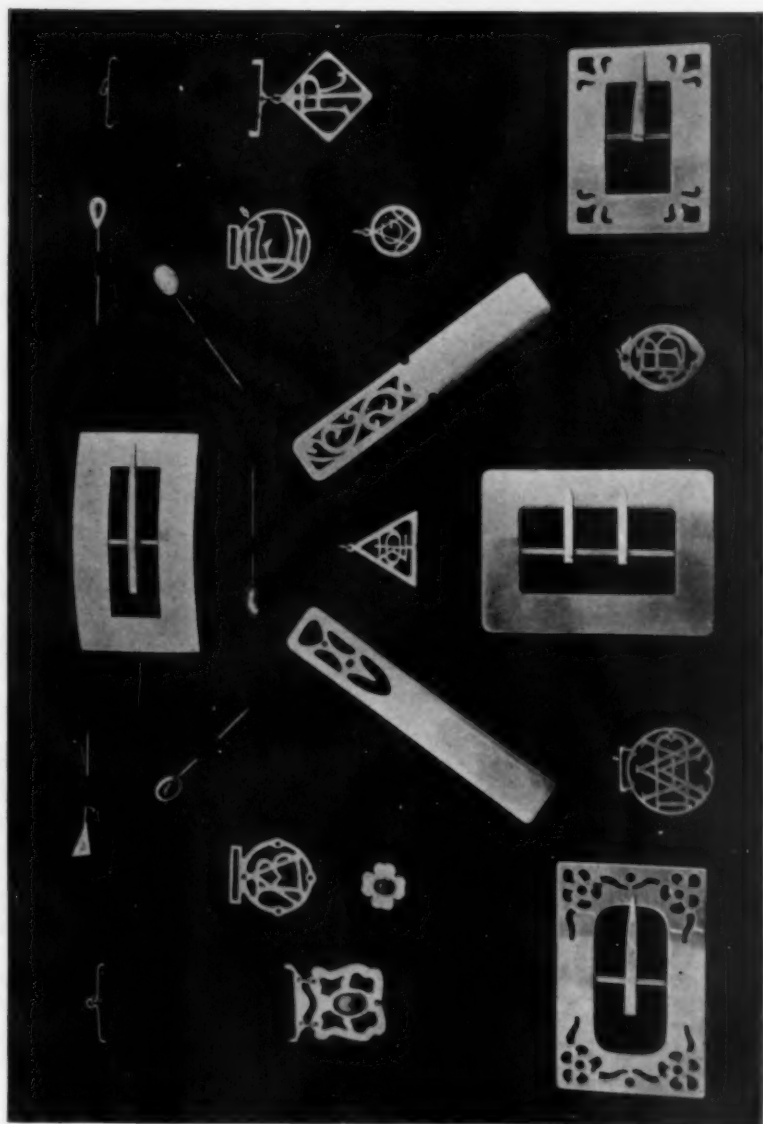


Examples of tiles in relief modelled in clay by high school pupils, Brookline, Mass.

cotton with a broad open hem. This was stained a soft green with water color. The design was traced on each section and afterward painted with water color. The same effect may be procured by means of a stencil, with dye or oil paint thinned with turpentine. Still other practical problems are shown in the plates, pages 1070 to 1074. These are reprinted with the kind permission of Mr. George I. Aldrich, Superintendent of Schools, Brookline, Mass., from his last report. They show work in the high school done under the direction of Miss Irene Weir, who has made the town famous throughout the country for its good work in drawing and design.



Upon this and the opposite page are shown examples of metal work designed and executed by high school pupils, Brookline, Mass.





Boys at work manufacturing stained glass windows with the commercial maetrial, High School, Brookline, Mass.

¶ The School Arts Book hopes to emphasize more strongly next year the industrial aspect of drawing in connection with the child's world, and in relation to the commercial world. To this end Mr. Cheshire L. Boone has been secured for a series of articles on pottery processes. These articles will include information not only about modelling and pottery making, but about special processes like glaze-making and the use of color, together with suggestions for the equipment of rooms and the building of kilns.

¶ One of the strongest appeals ever made for the more thorough teaching of drawing in relation to life, came from President Eliot at the last annual meeting of the Massachusetts Normal Art School Alumni Association. This address will appear in full in the September number. It will take rank with President Eliot's famous address at the dedication of the Albright Art Gallery, Buffalo. Largely through President Eliot's influence, drawing will hereafter count one point in the entrance examinations at Harvard University, not merely for the Lawrence Scientific School, but for Harvard College itself.

¶ The Calendar for the month makes use of the wild rose. Draw the panels from a natural specimen, arranged to fit the space. Sketch first the main line of the spray. On this, or with reference to this, draw the roses, spaced to look well. Add the leaves and other parts in outline. The touches of black serve to heighten the effect of contrast and to give the whole that mottle or sparkle so characteristic of the wild rose bush in bloom. If color is added, let it be delicate pink in the petals, with touches of green in the foliage. These colors may be repeated in the conventional flowers about the name of the month, and in the enclosing lines of the whole. Use just as little color as the state of your taste will allow.

The calendar next year will be of an entirely different type. It will be made by Miss Elizabeth Kellogg, Librarian of the Cincinnati Art Museum.



¶ If the new tariff bill is passed as it now stands, paintings, sculptures, etchings, engravings, pastels, original drawings and sketches, and other works of art over twenty years of age will be admitted free. Artistic antiquities more than one hundred years old will also come in free. It is still possible that during a later stage of the tariff bill, before it is finally enacted, the twenty-year clause will be eliminated, which would be a complete victory for free art. The duty on modern art is reduced

from 20 per cent. to 15 per cent. to conform to the present reciprocity treaties. The schedules are so worded that mechanical productions will be excluded. Congress seems to be taking a very enlightened and progressive view of the art tariff and for this deserves the most hearty commendation of the people. It is no exaggeration to say that the passage of this bill will inaugurate a new era in American art.

¶ The following from the *Munich Jugend* isn't too bad!

DIRECTIONS FOR AMATEURS

The amateur always has a hard time of it, and the amateur appreciator of his friend's artistic attempts is no exception to this rule. Fortunately a writer has discovered and published five signs which should be very helpful to all who have to criticise pictures. They are as follows:—

1. If the artist paints the sky gray and the grass black he belongs to the good old classical school.
2. If he paints the sky blue and the grass green he is a realist.
3. If he paints the sky green and the grass blue he is an impressionist.
4. If he paints the sky yellow and the grass purple he is a colorist.
5. If he paints the sky black and the grass red he shows possession of great decorative talent.

¶ The death of Miss Mercy A. Bailey, a teacher in the Massachusetts Normal Art School since its establishment in 1873, occurred the first week in May. Miss Bailey was teaching, apparently in usual health, on Thursday, and was found unconscious in her room the next morning. She herself could hardly have wished her departure to be otherwise. This good woman, co-laborer with Walter Smith, Otto Fuchs, and George H. Bartlett, and highly esteemed by them all, a friend of Phillips Brooks, and a friend to every one of the thousands of students whom she helped, has thus completed a long, useful, and inspiring life. The beautiful farewell service was held in Trinity Church, Boston. The large audience was composed almost wholly of

those whom she had instructed or with whom she had been associated as teacher. Four young men, her pupils, carried her to her rest.

"Let me die the death of the righteous, and let my last end be like his."

¶ Call the attention of all your children who are members of the School Arts Guild, to the prizes for Summer Work announced on page xxxix.



CORRESPONDENCE

My dear Mr. Bailey:—I am sending you three plates of sketches for manual training problems that interest the boy. It is not my purpose to set forth any theory or scheme of manual training, but merely to present three problems which have proved successful in my classes, with the idea that they may be used by others as they stand, or modified and improved to meet other conditions. I have myself been helped by The School Arts Book in this way.

These problems are successful first and very largely because they excite the interest of the boy; the first involving movement and mechanics, the others, animal life with some suggestion of the grotesque or comical. Second, they necessitate accurate measurement and sound construction. Third, they are well within the ability of the grades for which they are intended, thus insuring a large proportion of good and fair work.

Having reached thirdly, it might be well to stop, but a few words more as to the method of presentation. All drawings were made directly on the wood and metal from blackboard dictation.

The Windmill is suited to the fourth grade because it involves largely, work in two dimensions, material with a little simple sawing, nailing, and whittling.

The Weather Cock involves sawing in heavier material and some carving with the knife; is therefore more difficult and is not well introduced below the sixth grade.

The Elephant with planing, four sides to be carved and the setting of screws is a seventh or eighth grade problem.

All three were planned as from the boy's view-point, but to include sufficient training in careful observation and accuracy.

Very truly,

Oneonta, N. Y.

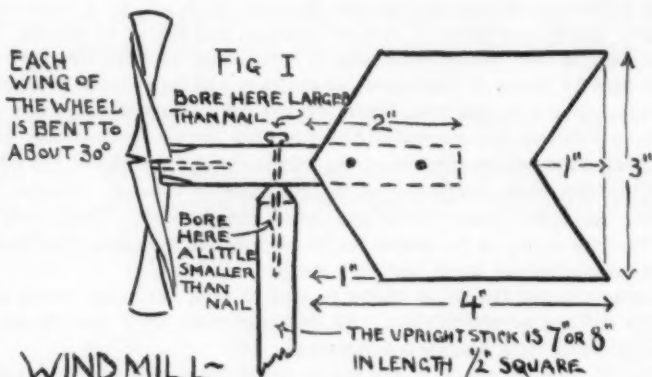
Frank G. Sanford.

My dear Mr. Bailey:—May I add a word to what you say about color in The School Arts Book for April?

Color diagrams are apt to mislead the student because of their unmeasured character:—(see Prof. E. B. Titchener in the January number of the American Journal of Psychology).

Guess work has obtained in color study, but it is now being replaced gradually, by measure. The free play of artistic expression need not be cramped by such measures, any more than measures of tone cramp the musician. Rather, this secures a better freedom in that it teaches what to avoid, and prevents many of the "awful breaks" which now abound in color work.

Measures prove that pigments are very uneven in chroma. Reds and yellows being far stronger than blues and greens, must be greatly subdued



WINDMILL~

MADE OF SOFT PINE
 $\frac{1}{2}$ " THICK AND ROOF-
ING TIN.

OTHER MATERIAL
2 WIRE NAILS
2 BRADS

TOOLS USED~
BACK SAW, KNIFE,
HAMMER, BRACE &
BIT, TINNERS SHEARS
COMPASS, & PENCIL

THE WHEEL IS CUT ON
HEAVY LINES FORMING
SIX WINGS HOLE PUNCHED
IN CENTRE WITH NAIL

STICK TO WHICH THE VANE IS FASTENED



< $\frac{1}{2}$ >

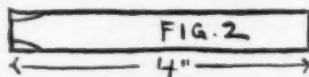
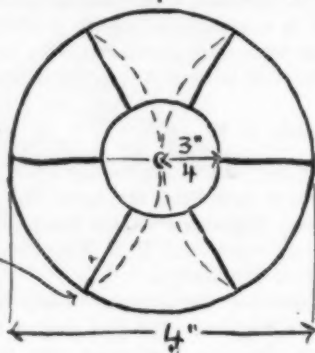
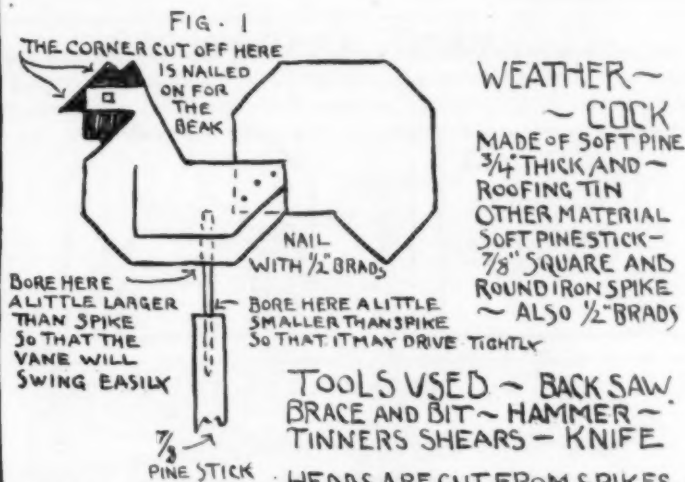


FIG. 3



FG SANFORD

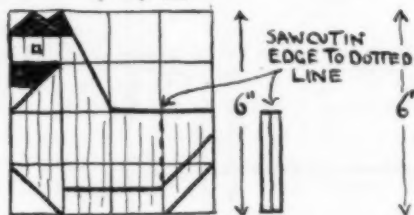


TOOLS USED ~ BACK SAW
BRACE AND BIT ~ HAMMER ~
TINNERS SHEARS - KNIFE

HEADS ARE CUT FROM SPIKES
WITH A FILE

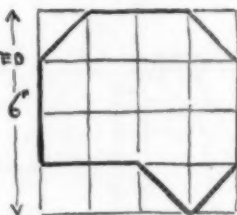
LINES INDICATING
COMB, WING, EYE ETC.
ARE CARVED ON BOTH
SIDES WITH KNIFE

FIG. 2.



6"
THE BODY MADE
OF $\frac{3}{4}$ " SOFT PINE
FINE LINES SHOW THE GRAIN

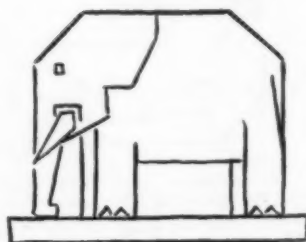
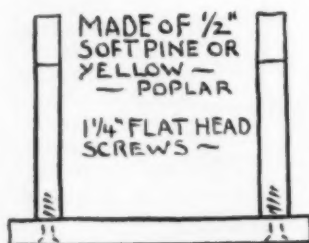
FIG. 3



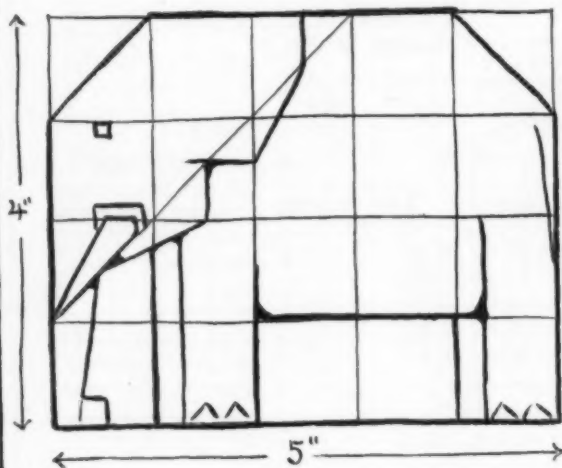
THE TAIL MADE
OF SHEET TIN

F.G. SANFORD

ELEPHANT CARD HOLDER



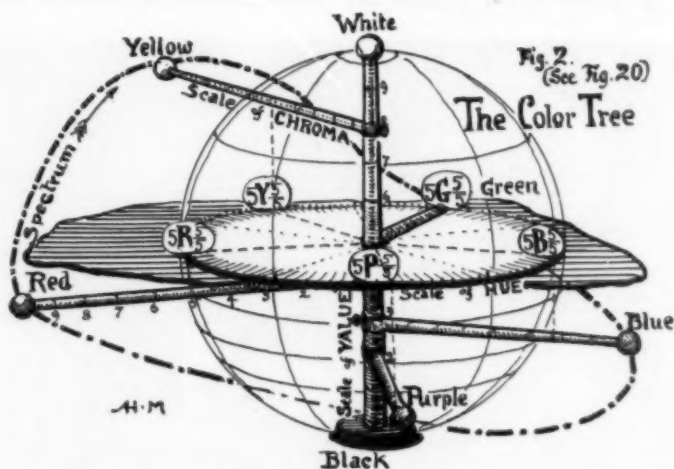
BASE PIECE 6" X 6" LINES CARVED WITH KNIFE



TOOLS
USED—
BACK-SAW—
BRACE AND
BIT —
BLOCK PLANE
KNIFE —
COUNTER SINK
SCREW
DRIVER
SAND-PAPER

F.G. SANFORD

before they balance; and to convey a just idea of these inequalities, we have to discard such facile forms as the triangle, circle, or ellipse, and construct irregular figures based upon measurement, which are quite surprising to the novice. Thus the Color Tree, with its branches of unequal length and at



irregular levels, is needed to set up a true mental image of color relations, and only with such quantitative figures is the scientist content.

But a child finds this complicated figure difficult of comprehension, and to meet his needs we can make a Color Sphere by lopping off the longer branches of red and yellow until they equal those of blue and green. This truly sets forth the hue, value and chroma of pigments, and having been obtained by measures, it further proves its balance when rotated. May I also add that orange has never been omitted, but appears in its proper place and proportion as "yellow-red." Its inordinate use, as in the chromo, and its vegetable name, which is unnecessary, are all that I seek to correct.

Yours truly,

A. H. Munsell.

Chestnut Hill, Mass., April 17, 1909.

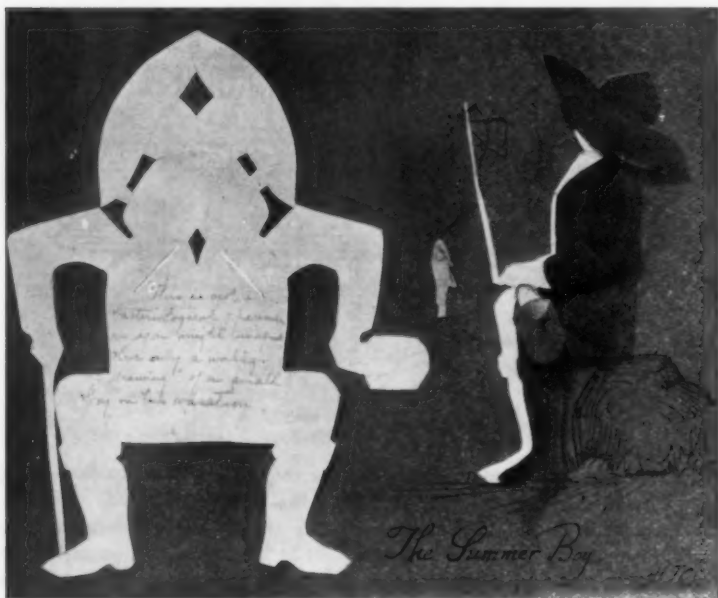
Stamford, Conn.

Dear Mr. Bailey:—Here is a little "Summer Boy." The pattern is too intricate to be drawn by a child but could readily be cut and folded by second

CORRESPONDENCE

or third grade children if the teachers will hektograph the outlines. It would be suitable for manual training work in the month of June, and although it cannot be classified as "Art," still the exercise is bound to develop that which I estimate very highly, namely, manual dexterity.

The pattern for the "Summer Boy" should be hektographed by the teacher



on a rather tough paper; with a little care and patience it can easily be cut and folded by third year pupils.

After pattern is cut, fold it exactly down the center its entire length; then bend the upper portion (the hat) toward you, adjusting it at whatever angle best suits the figure (probably a little over 90 degrees); crease the fold.

Bend the arms down into proper position on outside of coat, making sharp crease; now return pattern to its original position, reverse the armfolds and draw them carefully, inclusive of pail or stick, through their respective armholes which must be cut of sufficient size to admit the same without tearing.

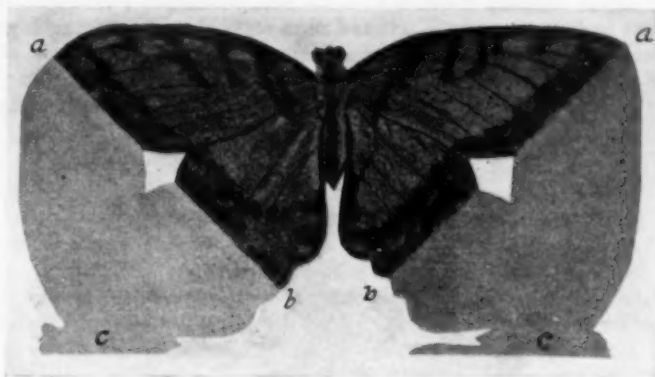
CORRESPONDENCE

Fold pattern again, down the center fold, reversing the folds of the hat (turning it inside out); fasten hat together in front by turning the little laps over the edge.

Hat and sleeves should be colored on the back (under side) of pattern before folding is begun. This will help the pupils to grasp the idea of reversing these parts of the pattern.

Helene Jensen Chaplain.

One of the most fetching of problems for children of intermediate grades is the making of a butterfly book mark such as that reproduced herewith. The



pattern was sent me by somebody whose name I never knew or have forgotten, much to my regret.

Take an oblong piece of paper; fold under the corners on the line a b so that the edges e and c overlap. On the upper side of the right-angled triangle thus formed, draw the butterfly pattern. Cut as shown in the illustration. Paste c to c, and the butterfly fits head downward on the corner of a leaf

Providence, R. I.

My dear Mr. Bailey:—I think you will be interested in the results of a lesson on rugs which I gave in a fourth grade.

I told the boys and girls how my mother used to sew all colors of rags together and then have them woven into rugs. I also showed them about the warp and how the shuttle flew from side to side and told them that because

CORRESPONDENCE

the shuttle flew from side to side, they must make all their lines go in the same direction. Then too, on account of the warp, it would seem more like a woven rug if they made little breaks in the line like this:

not having the breaks in the second line come in quite the same place.

We decided also that a tightly woven rug was much better than a loosely woven one, that people did not like rugs through which they might stick their toes and trip. I told them about rugs I had seen, some striped, some figured, etc. We hope to really weave some of the best in design. The children were asked not to draw lines at the left and right edges of the rugs to guide them, but once in a while you will find one who, in his extreme carefulness, did.

Very truly yours,

Leona Hope.



THE ARTS LIBRARY

BOOK REVIEWS

Dresden. By Mary Endell. 212 pp. 5 x 7 1-2. 26 illustrations, with numerous head and tail-pieces cut on wood, by Fritz Endell.

The reading of this little book, well written, and individual in its point of view, would be a good preparation for a visit to the famous old city. It deals with the history of the city, with the stage, and with the gallery which has made Dresden world-famous. The decorative illustrations are unique. From cover design to tail-piece, the book has a character distinctly its own. The author, an American by birth, long resident in Germany, is a person of discriminating taste and of intense appreciation of the best things. She is therefore a safe guide.

Penrose's Pictorial Annual. 208 pp. 7 x 10. Handled in this country by Sinclair & Valentine, New York.

Artists and teachers of drawing would do well to look through rather carefully this extraordinary volume which is a review of the graphic arts. It is also called the Process Year Book. It contains reproductions by every known process made use of during the year by engravers and printers in the various countries which compose the British Empire. This particular number, for instance, contains a reproduction in color of two pages from the oldest printed work known, reproductions in color of pictures by Alma-Tadema, Meissonier, Millais, and a dozen other well known painters, examples of architecture, sculpture, jewelry, scientific plates, machinery, photographs from nature, and advertisements of unusually attractive form, together with text upon the latest processes of engraving and printing, and discussions of some of the knotty problems of the reproducing crafts. The book is a storehouse of reference material for the teacher of illustration, color, and design. The American publication in the same field is known as the Year Book of the Graphic Arts.

The Colorist. By J. A. H. Hatt. 80 pp. 6 1-2 x 8 1-2. Two color plates, two diagrams. D. Van Nostrand Co. New York. \$1.50 net.

The author prefaces the results of his study of the very complex problem of color with the statement, which none can deny, that there are very few practical works on color, and claims that his book is the first to be based on scientific principles, and to present a consistent theory. A careful reading of

the book leads one to believe that the author might have profited by a study of the work of Dr. Denman W. Ross and of Mr. Albert H. Munsell. Mr. Hatt finds it necessary to introduce a good many novel terms. He deals with plus colors and minus colors, combined by the additive, the subtractive, and the juxtaposit methods. His color circuit contains twenty-four colors, some of them with such names as bluish cyan, sap green, purple magenta, and greenish cyan. Some of his English is rather hard reading for the novice; for example, "In other words, the additive combination of any two of the plus colors will produce the complementary of the third (plus) color in the minus set of primary colors. Similarly the combination of any two of the minus colors by superposition (subtractively) will produce the complementary of the remaining minus color in the plus set of primary colors." The use of the author's mask upon his color chart number 1 reveals his theory of color harmony which may be stated concisely as follows: If colors are light enough or dark enough, they can all be used together. The more brilliant they are, the narrower the range of hue which can be considered to form a harmony. The only harmony, according to Mr. Hatt, is a group of closely related colors. Complementary colors exhibit a contrast, and "a contrast cannot be a harmony. The two words are utterly at variance. It would be as well to say a harmony of discords." The shrewdest observation in the book has to do with the colors of shadows. In full sunlight the purple of the shadows is due partly to atmospheric conditions and partly to the structure of the eye. "On a gray day the eye alone is responsible for any complementary colors which may appear in the shadows." The later chapters in the book contain a few suggestions to painters in oil on the proper way to blend oil colors, on surface texture in painting, and on the proper colors for aerial perspective. The book concludes with a chapter on the application of the theory of color harmony to dress, by Miss M. K. Hatt.

The Manual Arts for Elementary Schools. A series of eight books by C. S. & A. G. Hammock. D. C. Heath & Co.

This series of desk books offering a course in drawing, design, and construction, is unique among publications of this kind. The three books for the primary grades, containing illustrations only, are 6" x 8" in size, just right for little children. The books for the grammar grades are 8" x 11" in size and contain not only the illustrations appropriate to each grade, but concise and explicit text addressed to the pupils. The distinctive features of this series may be stated to be: first, drawing paper of exquisite tone and finish; second, most

carefully selected illustrations rendered with a felicitous choice of medium and simple frankness of handling, and a beauty of color hitherto unequalled in desk books for children; third, an abundance of concrete exercises. The authors evidently believe that all good art is applied art. The drawing is truthful and without waste of line. The design is simple, well related to structure, and extremely beautiful in color. There is not an intricate or inharmonious combination of tones throughout the series. The alphabets given as models of lettering are of marked excellence, and the cover design most attractive. The authors are to be congratulated upon having produced a series of books of which both artists and educators will approve, a series adapted to children's powers and embodying in itself an exemplification of the principles it professes to teach. At last the physician has healed himself.

RECENT PUBLICATIONS

MASTERPIECES IN COLOR. New volumes: Burne-Jones, by A. Lys Baldry; Holbein, by S. L. Bensusan. Frederick A. Stokes Co. Per volume, 65 cents net.

BIRDS OF THE WORLD. By Frank H. Knowlton and Frederic A. Lucas; edited by Robert Ridgway. Two officials of the United States National Museum have joined with one from the Brooklyn Academy of Arts and Sciences to produce a modern, popular, and very complete account of every known family of birds, both living and fossil. Henry Holt & Co. \$7 net.

GREEK ARCHITECTURE. By Allan Marquand, Ph. D., L. H. D. Professor Marquand is a recognized authority on Greek architecture. He writes in detail, with constant reference to an unusually comprehensive collection of illustrations. Macmillan Co. \$2.25 net.

EL GRECO. By Albert F. Calvert and C. Gasquoine Hartley. The book contains an account of the development of Spanish painting during the fifteenth and sixteenth centuries, and of the latest results of research into Greco's life and works. John Lane Company. \$1.25 net.

MAGAZINE REVIEWS

FROM THE POINT OF VIEW OF THE TEACHER OF MANUAL ARTS

AMERICAN MAGAZINE. A Young Instructor and His Big Dream, by E. F. DuBrul, describes Professor Schneider's plan for driving the school and the shop span instead of tandem, and how it is being realized by the Uni-

versity of Cincinnati. Every boy in America has an interest in The Fine Points of the Game of Base Ball. The article by Hugh S. Fullerton on this topic, illustrated with portraits and diagrams, is illuminating. The most educational illustrations in this number are by J. Scott Williams, pages 48 to 62. They are most skilfully composed. Do not overlook the tailpieces in this number, especially that on page 92.

CENTURY. Two Great Spanish Painters are discussed by Christian Brinton, eight halftone illustrations from their works. Beauvais: the Magnificent Fragment, is the subject of the article by Elizabeth Robbins Pennell, illustrated by Joseph Pennell, some of whose pictures are so absolutely different from his usual work that one would never suspect him to be a maker of them. Munich—a City of Good Nature, contains a lot of uneasy illustrations by Charles Vetter, illustrations which make one think that the hustling life of the new world is not unknown in Europe. The New Basis of Work for the Blind, by Samuel H. Bishop, reveals an astonishing extension of the field in which the sightless now are able to work and play.

CHAUTAUQUAN. The ninth article on The Nineteenth Century Painters of Landscapes and Marines, by George Breed Zug, contains illustrations of the work of Mauve, Maris, Weissenbruch, Blommers, and Roelofs. Edwina Spencer writes of Modern French Sculpture, seven illustrations, among them Rodin's Thought, and Chapu's Joan of Arc. There is a brief illustrated article on Lorado Taft's group, The Blind, symbolizing Maeterlinck's drama of that name.

CIRCLE. The Art Circle, conducted by Charles H. Caffin, is always worth reading. An amusing stencil is to be found on page 314. The best thing in the magazine as an illustration of simple and effective coloring in complementaries is the advertisement on the inside of the front cover. The Deestric' Schoolteacher, the third of a series of drawings by Denman Fink, is a good illustration of the simplification of detail in the rendering of things in mass.

CRAFTSMAN. Zuloaga is the subject of the opening article by Christian Brinton, with four illustrations. Wilhelm Funk, a Painter of Personality, is presented by Giles Edgerton. Ernest A. Batchelder contributes an interesting article, richly illustrated, dealing with The Tool-wrought Ornament of the Medieval Blacksmith. Robert C. Auld writes of the Pictorial Wood Carving of Switzerland. Among the briefer articles of special interest to the art teacher is one on the Aubusson Looms, where

American Tapestries are Designed and Woven, by an American Artist, Albert Herter, and an article by Kathrine Sanger Brinley on Ornamental Needlework as Exemplified in certain pictures of the Italian Renaissance.

CURRENT LITERATURE. Under the caption, A New Wizard of the Brush, Zuloaga and his work are briefly treated, with five illustrations. The Vision of William Morris is discussed, and the drawing of the master by Cosmo Rowe is reproduced.

DELINEATOR. Turning the pages of this number one cannot but feel that the exquisite creatures with which Alexander has decorated the staircase hall at Pittsburg, have been siezed, saddened, and imprisoned in strait-jackets and buried under mountains of hat by the Delineator artists. One cannot but rejoice, however, that a waist of reasonable size is now possible, and that long, graceful lines have reappeared in fashionable costume. The Coming of Zodiac Jewelry, by Elizabeth Lee, is commended to teachers of the arts and crafts. Let us hope that the spoiling of a good design by the superimposition of reading matter and the vexing of text by a blur of color, will not occur again in the pages of this progressive magazine.

HARPER'S. Not often does a magazine present stronger contrasts in handling than those exhibited by the work of Arthur Becher, page 946, Paul Meylan, page 962, and Edwin A. Abbey, page 936. The work of a master is done without apparent effort, technique is subordinated to subject. There is an interesting experiment in photography on page 949, but the illustrations in this number of greatest value to teachers of art are the sincere, crisp, sunny, pencil drawings by Norman Irving Black, illustrating Robert Shackleton's Old Red City of Rothenburg. Among the best are the Rathaus entrance, page 822, the tower, page 824, and the fountain, page 828. The tinted halftones by John Edwin Jackson are really a good deal better than the rather careless printing allows them to appear. Canoeing in Central Park is perhaps the best one.

HOUSE BEAUTIFUL. Our Cardboard House, by M. B. Marshall, is probably the most ambitious piece of "cardboard modelling" yet attempted. It might be an inspiration to elementary teachers. Arthur Urbane Dilley, in the third of his authoritative articles on Floor Covers, tells how to identify rugs by design, eleven illustrations.

INTERNATIONAL STUDIO. Among the color plates are several of unusual interest. Chief perhaps for brilliancy and novelty of effect stands the por-

trait in enamel of Rosemary, by Alexander Fisher, page 191. For unusual hue and soft richness of effect, *In the Cotswolds*, by Alfred East, page 229, is unrivalled. A *Kitchen in Lovrana*, by William Unger, page 239, exhibits unusual brilliancy of artificial light by the simplest possible means. The frontispiece, *The Judgment of Paris*, by Ménard, while it has not the depth of clear, rich color in the foreground which the original painting possesses, has greater unity, and is on the whole more pleasing than the original canvas. In the original the great cloud at the right perpetually snares the attention. The pencil drawings by W. H. Charlton are "not for children," but the Easter eggs, page 238, and the dolls, pages 236 and 237, offer suggestions that children can appreciate. The work of Charles W. Hawthorne, whose summer studio is familiar to every visitor at Provincetown, is set forth in an article by Arthur Hoeber, with eight illustrations. Some of the most charming illustrations in this number are to be found in the latter pages. *The Sea Fairies* and *The Coming of Arthur*, by William Fuller Curtis, pages lxxiii and lxxiv; *Old Age*, by Josef Israels, page lxxiv; *Venus and Cupid*, by Fantin LaTour, page lxxv; and *Spring Flood* by Jose Weiss, page lxxvii.

LADIES' HOME JOURNAL. Decorated Covers for Girls' Books, by Sarah B. Hill, offer suggestions for advanced grammar and high school pupils. Those most worthy of emulation are the upper left and the one immediately below it. Of the designs for curtains by Louise Brigham, the upper right and the one next it and the one in the middle are best. The new coat collars and cuffs, by Lillian Barton Wilson, are all reasonable in design. Perhaps the least satisfactory is the next to the lowest at the left. There are beautiful designs for old-fashioned sewing on summer waists, by Emily Pratt Gould, page 37. The menu cards for spring luncheons, page 35, would have to be adopted with rather careful discrimination. The art is for temporary delight and therefore it may be less formal than art which is supposed to be of permanent value. The head-waiter is amusing. Of the cards, the least satisfactory are the one directly above him and that to its right, the two opposite his head, the one directly below his feet and the one to the right of this last. It would be better to praise the good ones than to select the bad, but sometimes where there are many good, the quickest method of expressing a judgment is to eliminate the bad. The cover of this number, by Harrison Fisher, is a brilliant success as a clever color sketch of a pretty girl. It is not exactly a design for a cover

McCLURE'S. Two sets of illustrations in this number present novelties of handling. The first is by Arthur J. Duncan, for *I'll Do It if You Will*, by Eden Phillpotts; the second by F. B. Masters, for Josephson, by Harris Merton Lyon. These illustrations have in common strong contrasts of light and dark, but in one case they are secured by the use of the pen and in the other by the use of the crayon. One of the most successful, especially for its astonishing success in the rendering of textures, is *Half-past One in the Morning*, page 86. Compare the renderings of leather, cloth, flesh, and glass.

OUTLOOK. The May number (April 24) contains six reproductions of paintings by Sorolla and Zuloaga. The article, *Lock or Sea-Level*, has among its illustrations several by C. S. Chapman worth studying for their composition. There are two clever full page illustrations by D. D., after the Japanese manner, in *The Wonderful Adventure of O-yoshi-san*. Beautifully drawn decorative pen work is not common these days. The work of F. C. Gordon, therefore, pages 955 and 959, is refreshing for its crisp beauty.

PRINTING ART. *Imagination and Literalism in Illustration*, by Charles H. Caffin, *Freehand Drawing in Printing*, by Walter Sargent, and *Dressing the Advertiser's Message*, by S. Roland Hall, are all valuable to the teacher of illustration and design. The *Master Printer* series, by Lewis Buddy, contains examples of consistent and beautiful type faces, designed by such masters as Jenson, William Morris, and Bruce Rogers. This number contains the usual brilliant display of modern photographic reproductions in black and white, and color, the best being the portrait of Bismark from a painting by Lenbach.

ST. NICHOLAS. *The Story of Dutch Painting*, by Charles H. Caffin, is begun in this number. There are six halftone plates from famous Dutch masterpieces, among them Franz Hals's *Banquet of the Officers of the Archers of St. George*. Denslow is a hunter this month. A very careful piece of pen drawing forming a well arranged page is that by Frederick Richardson setting forth in pleasant fashion *Sir Armadillo*. The article on public playgrounds, by Day Allen Willey, offers a capital suggestion for constructive and decorative work vitally related to the life of the child.

SCRIBNER'S. This number presents some unusually admirable work with the pen, by Franklin Booth for *The Ideal Golf Links*. One seldom finds such interpretive use of line, such variety of handling, and at the same

time such unity of effect as in these clean and wholesome plates. Another instructive group of illustrations is that by George Wright, for Warren Blake's article on The Humanness of the French Streets. The publishers as well as the artists are to be congratulated upon such successful reproduction. Two unusually imaginative pages are those by Blanche Greer, pages 530 and 531. The squares are wonderfully well filled, both from the point of view of line and value. One of the most satisfactory illustrations in this number is on page 529, the Three Trees in Tom Brown. The F. B. in the corner can mean nothing but Franklin Booth. The sturdiness of an old trunk, the lace-like tracery of twigs, the play of light over architecture, and the glow from a clear sky, were never better rendered in line. In The Field of Art is an appreciative word for the character of Russell Sturgis, and a brief essay on Andrew O'Connor, Sculptor, with four illustrations of his work.

SUBURBAN LIFE. Photographs of flowers just right for tracing and coloring by primary children are to be found in this number. Turn to pages 278 and 279 and see how the old-fashioned farmhouse holds its own with dignity and beauty amidst the mushroom growths around it. This number offers suggestions for furniture for manual training classes, pages 270, 271, and 283.

WORLD TO-DAY. Among the best reproductions this month, in fact among the most successful which have appeared as the result of the halftone used with a tint block, are those to be found in this magazine, illustrating an article by Charles H. Pepper entitled A Painter on Painters, setting forth the ideals of John J. Enneking, one of the most sincere and one of the most successful landscape painters in America. Eight of his pictures are reproduced. They show a range of subject and a variety of technique which will prove surprising to those unfamiliar with Mr. Enneking's recent work. The photographs from the Hetch-Hetchy Valley, by Francis M. Fultz, show the valley to be indeed a place of wonders. The composition of line and notan which these plates exhibit, prove the author to be an artist. This is a great number for teachers of geography as well as for teachers of art.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

APRIL CONTEST

AWARDS

First Prize, Book, a copy of "Thirteen Good Animals," published by The Davis Press, and Badge with gold decoration.

Irene Wood, VIII, South School, Peabody, Mass.

Second Prize, a set of "School Arts Sewing Cards," published by The Davis Press, and Badge with silver decoration.

Harley Bragg, IX, 10 High St., Augusta, Me.

Maurice A. Easter, IV, Chestnut St., Claremont, N. H.

Constance Hall, VI, 28 S. American St., Stockton, Cal.

Mildred Hayford, VIII, Mt. St. Joseph Academy, Brighton, Mass.

Irene Pollard, 1019 Summit Ave., Sioux City, Ia.

Third Prize, a set of "Trees in Silhouette," published by The Davis Press, and Badge.

*Martin J. Coyne, IX, 84 Carleton St., Portland, Me.

Waldo Craft, III, Washington School, Clinton, Ia.

Beatrice M. Keown, VIII, Mt. St. Joseph Academy, Brighton, Mass.

James McCormack, VIII, Wallis School, Peabody, Mass.

*Dora Meigs, VIII, 27 Pearl St., Augusta, Me.

Ruth Peterson, II, Garfield School, Santa Monica, Cal.

Raymond St. George, VIII, South School, Peabody, Mass.

*Gordon Stackhouse, IV, 323 Commercial St., E. Braintree, Mass.

*L. Townsend, VIII, Bristol, Pa.

Howard Tucker, V, Academy Street School, Oneonta, N. Y.

Fourth Prize, the Badge.

Helene Augustine, VII, Academy Street School, Oneonta, N. Y.

*Semilda Boulet, IV, White Rock School, Westerly, R. I.

*Myrtle Brown, III, Marengo, Ill.

Ethel Burdick, VI, Quarry Hill School, Westerly, R. I.

*A winner of honors in some previous contest.

*Aron Charney, I, Cony St., Augusta, Me.
 Susie Danforth, II, West School, Peabody, Mass.
 Thelma Eckstrom, VIII, 139 Vine St., Stockton, Cal.
 Mildred Goudie, VI, Humboldt School, Alton, Ill.
 Beatrice Hackley, IV, Marengo, Illinois.
 Alfred Havens, IV, Park Avenue School, Westerly, R. I.
 Violet Hetherington, VII, Bristol, Pa.
 Catherine Howard, IV, Park Avenue School, Westerly, R. I.
 *Frances Macdonald, VIII, Mt. St. Joseph Academy, Brighton, Mass.
 Carrie Mace, IV, Bristol, Pa.
 George McKenney, III, 8 Belfast Road, Augusta, Me.
 Eunice Miller, VII, El Dorado School, Stockton, Cal.
 Earl Morton, II, Garfield School, Santa Monica, Cal.
 Clifford Peck, V, Penniman School, Braintree, Mass.
 Irene Poole, VI, 730 N. Sacramento St., Stockton, Cal.
 Kathryn Ries, IV, Hawthorne School, Clinton, Ia.
 Russell Rowland, IX, Langhorne, Pa.
 Gordon Schlubates, I, Park School, Marshall, Mich.
 William Stewart, VI, Humboldt School, Alton, Ill.
 Bernice Vizelech, VIII, 1303 E. Maine St., Stockton, Cal.
 Anton Walde, IV, Hawthorne School, Clinton, Ia.
 Eunice V. Winterstein, IV, Bristol, Pa.
 *Donald Wright, ———
 Lillian Young, VIII, Avondale School, Westerly, R. I.

SPECIAL PRIZE

Special Prize, "Trees in Silhouette," published by The Davis Press.

Morris Margolin, VII, 620 Nebraska St., Sioux City, Ia.

Honorable Mention

Gertrude Alexander, Brighton	Edward Bennett, Bristol
Viola L. Almquist, ———	Eva Bush, Belleville
Fanny Bailin, Sioux City	Willie Cardoza, Stockton
Ruth Barnes, Westerly	Frank Carrillo, Santa Monica
William Beaumont, Bristol	Frank Chan, Stockton

*A winner of honors in some previous contest.

Gladys Chapman, Oneonta
 William Ciraulo, Marengo
 Stanley Cole, E. Braintree
 Arthur Collier, E. Braintree
 Charlie Cowan, Peabody
 Porter Coykendall, Belleville
 Alice Davies, Clinton
 *Anna Davis, Portland
 Mabelle Dennis, Augusta
 Virginia DeRocco, Westerly
 Alice Derosiers, Southbridge
 Annie Frazier, E. Braintree
 Frank Gomena, Westerly
 Harry Grant, Augusta
 Walter Hadfield, Stockton
 Alberta Hultgren, Augusta
 Mae Jury, Stockton
 *Isabelle Kaiser, Stockton
 Gertrude Lefferts, Bristol
 Maurice Leighton, Augusta
 Frank Morenzoni, Westerly

Evelyn Newton, Westerly
 Mary E. Nottingham, Swansea
 James Nugent, Westerly
 Charles F. O'Neil, Claremont
 *William Owens, Westerly
 Douglas Peden, Marshall
 Earl Pierce, Stockton
 Percy Powers, E. Braintree
 Frederick Randall, Westerly
 Nardo Rangel, Santa Monica
 *Sheldon Rogers, Marengo
 Agnes Rourke, E. Braintree
 Louis Scheckman, Peabody
 Lucy Scheffer, Bristol
 *Edward Sprague, Portland
 Sadie Woodworth, Oneonta
 Annah B. Wright, Canon City
 Marie Zickan, Clinton
 Mary ———, Peabody
 Grade III, Peabody

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted.

*A winner of honors in some previous contest.

If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.

SCHOOL ARTS SUMMER SCHOOLS

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

AMERICAN INSTITUTE OF NORMAL METHODS

Edgar O. Silver, President. Nineteenth Annual Session, July 6th to July 23rd, 1909. Eastern School at The New England Conservatory of Music, Boston. Western School at the Northwestern University, Evanston, Ill.

These schools offer an ideal opportunity for teachers or students who wish to equip themselves in the best methods of teaching drawing and music. Careful consideration is given to individual needs. The Department of Drawing offers a Method Course and a Post-Graduate Course. In the Method Course, outlines for work in the grades and in the high school are planned and developed.

Specific instruction is given in color; design and its application to leather and stencils; lettering; mechanical drawing; drawing from nature, still life and life, in pencil, ink and water color; and clay modelling.

The many inquiries which come to the management of the schools from Boards of Education in all parts of the country indicate that the demand for teachers who can supervise both drawing and music is greater than the supply. The drawing and music departments of these schools have been planned with a view to meeting this demand. They offer a highly successful combined course which enables teachers who have heretofore taught drawing, to study methods of supervising music and, at the same time, to take advanced work in drawing.

Graduates of these schools are sought for to fill important positions throughout the country. The schools are the oldest, the most thorough, the best-equipped and the most helpful summer schools in this country for teachers and supervisors of drawing and music.

For full information, address, William M. Hatch, Manager Eastern School, 221 Columbus Avenue, Boston, or Frank D. Farr, Manager Western School, 378 Wabash Avenue, Chicago.

APPLIED ARTS SUMMER SCHOOL

Chicago, Illinois. July 12 to July 31, 1909.

The Applied Arts Summer School will hold its first annual session in the studios of the Normal Department of the Academy of Fine Arts, Corner Michigan Boulevard and Madison Street, Chicago. Miss Wilhelmina Seegmiller, Director of Art Instruction in Indianapolis, will be Director of the School, and Mr. Henry Turner Bailey will give a series of illustrated lectures on some of the practical problems of the supervisor as well as lectures on design. Mr. Carl N. Wernitz, President of the Academy of Fine Arts, will have charge of the work in handicrafts (pottery, metal, leather, etc.) and Mechanical Drawing.

SUMMER SCHOOLS

The other members of the faculty will include some of the prominent supervisors and teachers of the country.

There will be evening lectures by prominent artists and a number of special exhibits on display during the entire session.

The down-town location of the school—on the top floor of the Willoughby Building, in finely equipped studios overlooking Lake Michigan, makes this announcement of particular interest to drawing teachers and supervisors and to others who wish to put themselves in position to give instruction in drawing or work in the applied arts.

A special circular will be sent on request by Atkinson, Mentzer & Grover, 225 Washington Street, Chicago, Illinois.

ART ACADEMY OF CINCINNATI

Summer Term of Ten Weeks, June 14 to August 21.

Drawing and Painting in Oils and Water Colors; Modeling; Wood Carving and other Applied Arts. The work, partly in the studios and partly from landscape in the park, is planned to help professional students and teachers. The school is in Eden Park on high ground overlooking the city, and adjoins the Art Museum. For information address J. H. Gest, Director, Cincinnati.

ART INSTITUTE OF CHICAGO

June 28th to Sept. 18th, 1909.

The work in this thorough, practical school, is arranged for students whose time is limited and who wish to prepare themselves for some particular work. The nine art courses are: Academic, Juvenile, Normal, Decorative Design, Pottery, Ceramics, Modeling, Evening, and French. Each course is complete in every detail, under the direction of experienced instructors of marked ability. Principles of Art, Sketch Class, Lettering, Composition, Theory of Color, Theory of Design, Outdoor Sketch Class, Gallery Tours, are among the subjects to receive particular attention.

The collection of modern pictures and old masters in the galleries, the works of art in the Ryerson Library Building and the extensive collection of sculpture and architectural objects, are always at the disposal of the students. For illustrated catalogue and full information, address, Ralph W. Holmes, Registrar, Art Institute, Chicago, Ill.

ART STUDENTS' LEAGUE OF NEW YORK

American Fine Arts Building, 215 West 57th Street, New York.

The Art Students' League will conduct classes in Drawing from Life and Antique, Painting, Illustration and Composition under Mr. Edward Dufner.

SUMMER SCHOOLS

Classes will begin June 7th and continue until September 25th. Excellent opportunities are offered to teachers and those students who cannot take advantage of the regular classes of the League.

Woodstock, Ulster County, New York. The out-of-door painting classes of the Art Students' League will be held at Woodstock, New York, with Mr. Birge Harrison as instructor, and Mr. John Carlson as assistant. Three criticisms will be given each week; two in the field, and one in the studio. Term will begin June 1st and will continue until October 16th. Circulars will be mailed on application

AUGSBURG SUMMER SCHOOL OF DRAWING

The Eighth Annual Session of the Augsburg Summer School of Drawing. Held in the Frances W. Parker School, on Lincoln Park and Lake Michigan, Chicago, Ill., for a term of Three Weeks, beginning July 12, 1909.

Five complete courses are offered: A course in Primary Drawing, Grammar Grade Drawing, Water Colors, Colored Crayons and Decorative Design.

The School and Teaching are under the personal direction of Mr. D. R. Augsburg, 736 Fullerton Boulevard, Chicago, Ill. Send for circulars.

CAPE MAY SCHOOL OF INDUSTRIAL ART AND SCIENCE

Cape May City, N. J.

Offers twelve courses to grade and special teachers.

Normal instruction in Art and Applied Design, Elementary and Advanced Manual Training, Mechanical Draughting, Plain Sewing, Dressmaking, Cutting, Fitting, Cooking and Dietetics, Nature Study and Elementary Agriculture.

Each course offers thirty hours of study, and where work is satisfactorily completed will be accepted in lieu of examinations for State certificates.

Tuition free to New Jersey teachers; all others \$10 for first course and \$5 for each additional course. Sessions from July 5th to July 31st. Ample time is given for students to enjoy the full benefits of a month at the seashore.

The Course to be presented in Art was laid out under the advice of Mr. Hugo Froelich, New York.

CHICAGO ACADEMY OF FINE ARTS

6 East Madison Street, Chicago.

Studios overlook the lake. Authoritative instruction in any branch of Fine and Manual Art at any time during summer. Special Manual Training Woodwork course. Also, Design for Manual Subjects. Special personal attention in Design, Metal Work, Pottery, Leather, Wood, Basketry, Stencilling, Block Printing, China, School Methods, Sketching, Blackboard Drawing,

SUMMER SCHOOLS

Mechanical Drawing, Perspective, Illustration, Still Life and all other branches. Miss Wilhelmina Seegmiller and Henry Turner Bailey have classes here July 12th to 30th. Send for information.

COGGESHALL CAMP AND STUDIO

At Lanesville, Cape Ann, Mass. Open until September 15th.

Offers a course of instruction in drawing and painting from nature under an experienced teacher who has studied and painted in many lands. Beginners and those who have made some progress in out-of-door sketching will find here an unusual opportunity to work directly from Nature in oil, water color, charcoal, or pencil, by new and simplified methods. The Camp buildings and studio were designed and built three years ago especially for this work and are situated beside the sea on a beautiful spot on the Cape Ann shore. This art students' camp is unique in that it provides comfortable room, good board and best of practical instruction with pleasantest vacation surroundings and can accommodate a few who do not care to work in the classes, thus enabling students to bring friends as room-mates who would enjoy the out-of-door life. An illustrated booklet on application. John I. Coggeshall, 473 Beacon Street, Lowell, Mass. After June 15th, at Lanesville.

COLLEGE OF FINE ARTS

University of Southern California. 212 Thorne St., Los Angeles, Cal.

Ideally situated in a most picturesque spot overlooking the famous Arroyo Seco with its running stream and groves of live oak and sycamore with a magnificent mountain background.

Wild canyons, rocky beaches, ruined missions are all within easy reach by trolley. A superb summer climate.

From June 21 to September 11, classes will be conducted by competent teachers in all branches, including landscape, pottery, metal work, sculptured leather, and other crafts. Wm. L. Judson, Dean.

COMMONWEALTH COLONY OF ART AND INDUSTRY

At Boothbay Harbor on the Coast-of-Maine.

Some come only for rest and recreation where they may meet other cultured people. Others prefer to study or work with their hands and rest their overworked nervous system. There are ten classes under twelve instructors. Here are artists, students, teachers, business men and others of many occupations, meeting on a common level in the varied life of the Colony or around the fireplace or camp fire at night. A real camp fire

surrounded by a crowd of happy and contented campers, singing and telling stories, is a feature long to be remembered.

As some of the most intellectual people once gathered in Concord to discuss philosophy, enjoy nature and the company of others who could understand, forming life-long friendship, so history is repeating itself in this old seaport, with art instead of literature, as the chief means of expression. The colony is near a forest overlooking two beautiful harbors, the village and many miles of land and sea.

Every effort is made for the comfort of each one, and committees are formed to help manage affairs. Illustrated booklet sent free. Asa G. Randall, Providence, R. I.

CORNELL UNIVERSITY

Eighteenth Summer Session. July 5 to August 13, 1909.

Offers a wide range of instruction in both theory and practice in the field of

INDUSTRIAL AND ART EDUCATION

The work of a strong resident faculty will be supplemented by lectures and conferences given by leaders in this field. The extensive shops and drafting rooms of the university give ample opportunity for practice work. One fee of \$25 covers tuition in all courses, including those in other subjects, if desired. For full announcement, address The Registrar, Ithaca, N. Y.

MARSHAL T. FRY'S SUMMER CLASS

Southampton, Long Island, N. Y.

Session opens Thursday, July 1st, and closes Thursday, August 12th,—six weeks. For Art Teachers, Painters, Designers, and Craftsmen. Drawing, Composition, and Painting of Landscape, Still Life, etc., in charcoal and oil color. Landscape Painting out of doors will be a prominent feature of the course.

The Principles of Design will be taught, also their application to Ceramics, Textiles, simple form of Illustration, Lettering, Book-plates, etc.

Pupils may give all their attention to Drawing and Painting, or to Design and Handicraft, or may divide their time between them, and will be free to attend all lessons and criticisms (about thirty in number) beside receiving daily individual assistance from Mr. Fry.

Tuition—For term of six weeks—\$30.00. Pupils not accepted for less than the full course. For further particulars, apply to Marshal T. Fry, 327 Central Park West, New York. After May 1st, "Wayside," Shinnecock Road, Southampton, Long Island.

SUMMER SCHOOLS

HARVARD UNIVERSITY

Summer School of 1909.

The following six courses in the Fine Arts will be given in Cambridge, from July 7 to August 18, 1909:—Drawing and Painting, Exercises in Pure Design, Exercises in Drawing and Painting in Representation, Dr. Denman W. Ross, and Messrs. Martin Mower and E. O. Parker; Architectural Design, Asst. Professor W. L. Mowll; History of Ancient Art, Etruscan and Roman Art, Asst. Professor G. H. Chase.

For information address the Chairman, Professor James Lee Love, 4 Lawrence Hall, Cambridge, Mass.

HEATH SUMMER SCHOOL OF MANUAL ARTS

Boothbay Harbor, Me., July 5th to July 24th.

Three weeks in the Heath Summer School of the Manual Arts, under the guidance of well-trained, experienced specialists, will serve to unify drawing and manual training ideas, and enable one to appreciate what and how to teach. The general plan will include Drawing from Nature, Principles and Practice in Design, Construction. Special features will include Lectures on The Relation of Manual Arts to the School Curriculum, Methods of Teaching, Drawing for Reproduction, and other themes. Address for illustrated booklet and all information, D. C. Heath & Co., Boston, New York City, Chicago.

ILLINOIS STATE NORMAL UNIVERSITY

Normal, Ill., June 17 to August 29.

Two terms of six weeks each. Courses in Art, Elementary Hand Work, and Manual Training, with six instructors: Freehand Drawing, Perspective, Color, Design, Primary Drawing, Advanced Design in Dark and Light, Art in History; Construction Work for Primary Grades, Hand Work for Intermediate Grades, Bench Work in Wood, Mechanical Drawing, Clay Modeling. The new Manual Arts Building affords superior advantages for the study of these subjects. Faculty: William T. Bawden, Manual Training; Clara E. Ela, Art. Circulars of information upon request.

LYME SUMMER SCHOOL

The Eighth Season of the Lyme Summer School.

Will open as usual June fifteenth and close September fifteenth. The classes will be under the personal instruction and direction of Mr. Frank Vincent Du Mond who will give three criticisms each week. Two of these will be out of doors on figure and landscape painting. The third will be a general talk based upon all and any kind of work produced during the week. This has

for its object the stimulating of personal tendencies and efforts and the consideration of the esthetic side of the summer's work. It has proven of the greatest value to students and teachers alike.

For information as to terms, materials, board, railways, etc., apply to Miss Martha L. Purdin, 131 Stuyvesant Ave., Arlington, New Jersey. After June first, Lyme, Connecticut.

MARTHA'S VINEYARD SCHOOL OF ART.

Vineyard Haven, Mass., conducted by Arthur R. Freedlander. Fifth season. June 20 to September 20.

Vineyard Haven might well be called the ideal haunt of the Art Students. The town abounds in paintable bits; decisive, well-defined subjects, making selection an easy matter. Variety is the key note, from the town with its old colonial houses and gardens, to the beach and sea with its ever changing sky and cloud effects.

A well equipped studio is at the disposal of the class. Work may be carried on here in inclement weather, both from the model and the antique.

Three criticisms are given each week, students receiving their full share of individual instruction. Advanced students have the privilege of working from the model outdoors. A special feature of the school is the course for students of Architecture. This is proving to be of tremendous practical value. The work accomplished during the summer being accepted in the leading university courses in lieu of similar work during their terms. This includes drawing from the antique as well as the outdoor work in water color. Sketching directly from nature gives the student, in a very short time, a complete understanding of his medium. Subjects will be chosen with a view to their utility in the rendering of projects. The work will be varied by many interesting sketching tours about the island. For recreation, the students will find excellent bathing and boating.

MICHIGAN STATE NORMAL COLLEGE

Ypsilanti, Michigan. June 28 to August 6.

The department of drawing will give special attention to work suitable to those wishing to become supervisors. A class for teachers of rural schools will be organized. The course will include Elementary Drawing, Blackboard Sketching, Instrumental Drawing, Applied Design, Advanced Drawing, Landscape Composition. Special courses in Domestic Science and Domestic Art. Manual Training course will include Supplementary Hand Work, Bench Work, Arts and Crafts. If demand warrants, advanced work in Pottery, Basket Weaving, and Bookbinding will be given.

SUMMER SCHOOLS

MINNEAPOLIS SCHOOL OF FINE ARTS

Summer Term, June 14th to August 14th, 1909.

Besides the regular Academic Department of Drawing and Painting from the object, out-door sketching for beginners, and advanced students, under the director and his assistant, Mr. Gustav Goetsch, there will be a Special Normal Art Course open to all who desire to qualify as art teachers in the public schools. The services of Miss Louise Pinckney, graduate of Teachers' College, Columbia University, New York, have been secured for this department.

A circular, giving full particulars of both courses will be sent to any address upon application to Robert Koehler, Director, Public Library Building, Minneapolis, Minnesota.

NEW YORK SCHOOL OF ART

Offers unique classes for summer study. Students may get new view points in Normal Training, Metal, Clay and Design. Students wishing to get the benefit of practical training in Interior Decoration and Furnishing, Costume Design, and Composition, as related to illustration, will find the courses specially attractive. Drawing, Painting, and Out-of-door Sketching are also among its offerings. Those who wish to be in New York, through the summer months, will find cool, comfortable accommodations.

Instructors, Frank Alvah Parsons, Kenneth Hayes Miller, Susan F. Bissell, Metta Bradstreet.

Send for catalogue, to New York School of Art, 2237 Broadway, N. Y.

Mrs. RHODA HOLMES NICHOLLS' OUT-DOOR SKETCHING CLASS

East Gloucester, Massachusetts, from June 15th to July 15th.

The terms are \$25.00 for this month. There will be four out-door, personally conducted, sketching trips each week, and also an extra weekly criticism and review in the studio of work done during the past week by the class.

There are hotels and first-class boarding houses where board can be obtained from \$9.00 to \$15.00 per week. A few pupils can be accommodated at \$7.00 per week, but as the number is limited it is best to make inquiries at once.

East Gloucester is an ideal place for summer sketching, there being such a large variety of subjects—fishing boats and old wharves, quaint houses, willow trees, moor lands, rocks, and surf. The time arranged for this class is desirable, as the "summer people" have not arrived in full force and the art student is more independent. For further particulars, apply to Mrs. Nicholls, Colonial Studios, 39 West 67th Street, New York.

SUMMER SCHOOLS

NOANK SUMMER ART CLASS

Noank, Conn. Term of Five Weeks—July 6th to August 10th, inclusive. Conducted by Alon Bement and Sallie B. Tannahill, instructors at Teachers' College, Columbia University, New York. Courses of Lessons will include: Study of Principles of Design, with original work in composition. Simple Forms of Hand Work. Stencil Cutting, Wood Block Printing, Textile Dyeing. Landscape Painting and Illustration in Oil and Charcoal. Weekly Lectures on Art Appreciation. Tuition, \$25.00, payable July 6th. No student admitted to class for less than full term. First lesson, July 6th, at 9 o'clock. Class limited. Necessary materials may be purchased in the town. Noank is a fishing village, situated about 8 miles east of New London, on the Connecticut shore, 2 miles by trolley from Mystic, and is accessible either by boat or rail from New York. It contains one of the finest wooden ship yards in the world, and the heavily wooded shores of Mason's Island are of great interest to landscape painters.

Board may be had at \$8 per week for single room; \$7 two in a room. For further information, address Alon Bement, Van Dyke Studios, 939 Eighth Avenue, New York; Sallie B. Tannahill, Teachers' College, Columbia University, New York.

PRANG SUMMER SCHOOLS

Sixteen summer schools for the promotion of public school art instruction will be held under the auspices of The Prang Educational Company, during the season of 1909. These schools will be held in various cities and states throughout the country, and will be under the general direction of Mr. Hugo Froehlich. The Courses offered in the various schools include instruction in normal methods, in representative and constructive drawing and in the various phases of design. Each of the schools is equipped with instructors well known in their fields of work, and with specialists in the various departments of handicrafts and design. Several of these schools have been in operation for years, and the work taken up each summer is so related that teachers who so desire may continue their work in the various courses without undue repetition of the work. Certificates of attendance are issued to those who desire them.

The Prang Educational Company, 113 University Place, New York City; or, 378 Wabash Ave., Chicago, Ill., will send circulars of the various schools upon request.

PROVINCETOWN SUMMER SCHOOL

Drawing and Painting from life out-of-doors—Landscape—Special attention given to color and sunlight. Address, E. Ambrose Webster, Provincetown, Mass.

SUMMER SCHOOLS

STOUT INSTITUTE

Summer session August 2nd to September 4th, 1909.

Twenty-one courses in Manual Training; fourteen in Domestic Art and Science; two in Drawing. Teachers of Manual Training, of Domestic Art and Science, and of Drawing, who wish additional training, either technical or professional, and those who wish to begin their preparation for teaching these subjects will find courses specially adapted to their needs.

For circular giving full information concerning the summer session courses, address L. D. Harvey, President Stout Institute, Menomonie, Wis.

SUMMER SCHOOLS OF CHAUTAUQUA INSTITUTION

Thirteen departments, with a total enrollment in 1908 of over 2,700. The Arts and Crafts department, which has annually 250 to 300 enrollments, in charge of Mr. Henry Turner Bailey, editor of The School Arts Book. Competent instructors. New special building, superbly located. Ample equipment. The best environment for study. Famous lectures. A place whose charms are noted. Expense moderate. Catalogue on request. Chautauqua, New York.

SUMMER SCHOOL OF MANUAL TRAINING AND DOMESTIC ECONOMY

Bradley Polytechnic Institute, Peoria, Illinois, June 28 to July 31.

Courses and instructors:—Organization of Manual Training, Charles A. Bennett; Furniture Making and Methods of Teaching Woodworking, Fred D. Crawshaw; Woodworking, Wood-turning and Pattern Making, Clinton S. Van Deusen, Machine Shop Practice and Metalworking for Grammar and High Schools, William F. Raymond; Manual Training for Elementary Schools, Mary Alice Wright; Textiles and Plain Sewing and Dressmaking, Mrs. Elida E. Winchip; Cooking, Martha Shopbell; Mechanical Drawing and Machine Drawing, Frederick H. Evans; Design, Stencilling, Block Printing and Leather Tooling, Lucy E. Tripp; Freehand Drawing, Frank L. Crerie. Send for circular.

SUMMER SCHOOL OF THE RHODE ISLAND SCHOOL OF DESIGN

Providence, R. I. Five weeks, July 1 to August 5, 1909.

Providence is situated at the head of Narraganset Bay with beautiful country and river scenes. There are numerous local advantages that make it an attractive summer place for study. The buildings, with large airy rooms, are finely equipped for carrying on summer work. Summer students have all the privileges in regard to use of studios, libraries, and museum collections that are given to winter students. The museum itself offers an unlimited field for study. The collections of old jewelry and silverwork, of pottery and

SUMMER SCHOOLS

Japanese works of art, and the Pendleton Collection of Colonial Furniture, without an equal, offer the student an opportunity not to be had elsewhere.

The courses offered are to be given by instructors who are specialists, each having had a thorough training in design and several years' experience in his particular subject, not only in teaching but in practice.

The courses are as follows: Metal Work for Grammar and High Schools, Theory and Application of Design, Tooled and Modeled Leather, Out-door Drawing and Painting, Book Binding, Jewelry and Silversmithing, Mechanical Drawing, and Manual Training for Elementary Schools.

For detailed information, address Augustus F. Rose, Director.

SUMMER SCHOOL OF SCIENCE FOR ATLANTIC PROVINCES OF CANADA

Twenty-third Annual Session will be held in Charlottetown, P. E. I. July 13th to 30th, 1909.

The school offers advantages for self improvement to teachers, unexcelled by any similar school in America, and at less expense. The courses include Botany, Zoölogy, Physiology, Geology, English Literature, Oratory, Drawing, etc. For fuller information, drop a postal to the Secretary, J. D. Seaman, 63 Bayfield Street, Charlottetown, P. E. I.

SUMMER SCHOOL OF THE SOUTH

Eighth Session, University of Tennessee, Knoxville. Six weeks, June 22 to July 30, 1909.

About twenty courses in Drawing, Manual Training, Arts and Crafts, adapted to the needs of teachers in common schools, and especially to Southern teachers. Under general direction of Professor Royal Bailey Farnum, of the Cleveland (Ohio) School of Art, and Professor Frederick James Corl, of Dupont Manual Training School, Louisville, Ky.

Courses arranged in cycles of two, three, and four years. Special bulletin containing syllabi and directions and references for home study. Credits given for work completed.

Members of faculty for the present session: Drawing, Professor R. B. Farnum; Professor T. C. Hailes, Director of Drawing and Manual Training in public schools of Albany, N. Y.; Professor George, Supervisor of Drawing in public schools of Nashville, Tenn.; Miss Elizabeth M. Getz, Supervisor of Drawing in public schools of Atlanta, Ga.; Manual Training, Professor F. J. Corl; Miss Amanda Stoltzfus, of the public schools of Knoxville, Tenn.; Arts and Crafts, Miss Amelia B. Sprague, of the College of Industrial Arts, Denton, Tex. For full information, address P. P. Claxton, Superintendent.

SUMMER SCHOOLS

THE HANDICRAFT GUILD OF MINNEAPOLIS

Summer School of Design and Handicraft. Fifth Annual session, June 15 to July 17, 1909.

The aim of the school is to establish an intimate relation between the theory and practice of Design. The faculty is made up of practical workers in the various subjects offered and the classes are of such size that individual attention is assured each student. Faculty: Design and Composition, Ernest A. Batchelder, Author of Principles of Design; Metal Work, Douglas Donaldson, pupil of Laurin Harvey Martin; Jewelry, Mrs. Ida Pell Conklin, Pratt Institute Diploma; Pottery, Florence D. Willets, pupil of Leon Volkmar; Marguerite Cable, Assistant; Leather, Margaret Sheardown, graduate Pratt Institute, Art Dept., High School, Minneapolis; Bookbinding, Edith Griffith, pupil of Ellen Gates Starr; Wood Block Printing and Stencilling, Janette Reitler, State Normal, Kalamazoo, Mich.; Water Color, M. Emma Roberts, Supervisor Drawing, Minneapolis.

Further information will be given if desired. All communications should be addressed to Florence Wales, Secretary Handicraft Guild, 89 So. 10th St., Minneapolis, Minn.

ULLMAN CLASS IN FRANCE

The work will consist of out-of-door sketching from the model, landscape, and still life, in oils, water colors, and pastel, and a special feature will be the composition class and general criticism held weekly. The class will be located in Picardy, at Etaples, a quaint old fishing village on an inlet from the English Channel, three miles from the charming sea-side resort, Le Touquet. Paris can be reached in less than three hours where the Louvre and other art collections and treasures of the French capital can be studied and enjoyed. London can be reached in four hours and a half. The class will work for seven weeks, and before disbanding will visit the principal galleries in Holland and Belgium.

Eugene Paul Ullman has achieved international recognition as one of America's most interesting painters. He has lived in France for the past six years, is a member of the French National Society of Fine Arts, and has received many honors both here and abroad, among them the Temple Gold Medal awarded by the Pennsylvania Academy of Fine Arts. A portrait of Wm. M. Chase, the artist's former master, hangs in the Luxembourg Gallery having been purchased by the French Nation.

A Tour has also been arranged to visit the great galleries of England, France, Belgium, Holland, and Italy, not only for art students but for art lovers who desire to study the best art of Europe. This tour will be under the direction

SUMMER SCHOOLS

of Douglas John Connah, who for many years has been prominent in art instruction in America. Both the class and the tour will be under the management of Frank Van Vleet Tompkins.

WESTERN SCHOOL OF MANUAL ARTS

Pacific Grove, California, June 28th to July 30th, 1909.

This school is instituted to meet the demands of Boards of Education which find the supply of competent Manual Training and Drawing Teachers very limited.

The courses include Primary Constructive Work; Woodwork—Working, Drawing; Design, Arts and Crafts; Needle Work; Manual Training Practice, teaching primary work in regular class room; Lectures on Theory and Practice.

The faculty include Chas. L. Jacobs, director; Franklin L. Barthel, Robert B. Harshe, Margaret Wright. Pacific Grove is selected for the school because of the unusual advantages for out-door recreation. The director will send circular and all information upon request. Address Chas. L. Jacobs, San Jose High School.

WORCESTER ARTS AND CRAFTS SHOP

Sara Gannett Houghton, 441 Slater Building. Summer Classes. 1909 Season.

Weaving:—The course of work in weaving includes a working knowledge of warping and of using the four-harness hand-loom. A special loom has been designed, giving greater scope of work than any other hand-loom affords. Also the technical knowledge necessary for independent work is given in adapting Swedish, Colonial and other patterns to the designing and weaving of artistic modern fabrics. As much instruction is given as the student will absorb concerning the tapestry patterns so beautifully adapted by William Morris, et als. The aim is to give a comprehensive knowledge of principles necessary for crafts workers and school teachers and to specialize individually in whatever he or she wishes particularly to adapt to individual need.

Dyeing, Tapestry needlework, Stenciling and Batik are taught on the same broad lines and each subject is supplemented by a course of informal talks on color and design.

Of interest to students: Most charming and inexpensive places to board may be found here, especially at the Worcester Natural History Society's Camp at Lake Quinsigamond, where comfort and social life of the best may be found. Early application should be made to secure choice of quarters here.

Application for admission to classes should be made to Mrs. Houghton before June 15th.

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SUMMER SCHOOLS

CHARLES H. WOODBURY'S OGUNQUIT SUMMER SCHOOL OF DRAWING AND PAINTING

July 6 to August 14.

Painting in Oil and Water Color. Course in Pencil Drawing especially adapted to teachers. For information apply to Miss Susan M. Ketcham, Secretary, 1010 Carnegie Hall, New York City.

SCHOOL OF THE MUSEUM OF FINE ARTS

Boston, Massachusetts.

Instructors: Drawing and Painting, E. C. Tarbell, F. W. Benson, P. L. Hale, W. M. Paxton. Modeling, B. L. Pratt. Anatomy, P. L. Hale. Perspective, A. K. Cross. Department of Design: C. H. Walker, Director; Instructors, Miss K. B. Child, Miss L. MacInnis. Metal Work, G. J. Hunt. Paige and Cummings Traveling Scholarships. Helen Hamblen, Gardner, and Ten Free Scholarships. Prizes in money awarded in each department; 34th year begins October 4. No summer classes. For circulars and terms, address the Manager, Miss Alice F. Brooks.

TRADE NOTES

♦The report of the Inspector of Technical Education for Ontario, a volume of 160 pages, is profusely illustrated with reproductions of pupils' work, from the preserving of fruit and the baking of bread, and the building of furniture and houses, to the painting of pictures. There is great activity in manual arts just over the border.

♦Mr. J. C. Witter, who about fifteen years ago founded the art educational publishing house long known as the J. C. Witter Company, after having been burned out, has now been enabled to reorganize his old business. With the opening of the school year, a new company, to be known as The Witter Company, with J. C. Witter, President, and a number of men of business and financial ability as officers, will be ready with a new line of art educational publications.

♦Prof. William Woodward is to have charge of the Drawing and Manual Training of the Tulane Summer School, conducted at the University by the Louisiana State Institute Board. Miss Kate Riggs, of the City Normal School, will be Associate, and Mr. James Robert will teach Shop work and Mechanical Drawing. The school opens June 14th and closes August 14th; course, either six or nine weeks.

